

# MODERN LANGUAGE NOTES.

Baltimore, March, 1895.

## A PARALLEL TO GOETHE'S EUPHORION.

In the first part of Tieck's *Phantastus* (1812), one of the company which makes up both the audience and the narrators of the tales contained in this collection, recites a poem, also entitled 'Phantastus,' introducing a vision of the principal characters of romantic poetry, such as Terror, Folly, Nature, Love, etc. In this vision there occurs the following description of the 'Scherz,' the fondled child of romantic imagination:

Da sah ich einen Kleinen gaukeln  
Und sich in allen Blumen schaukeln,  
Ein herzigs Kind, das auf und nieder  
Im Tanze schwang die zarten Glieder.  
Bald klettert' es in Epheuranken  
Und liess sich kühn vom Winde schwanken,  
Bald stand oben am Fels der Lose,  
Und duckte sich in eine Rose,  
So eilig dass der Stengel knickte  
Wie er sich in die Röthe bückte.  
Dann fiel er lachend auf die Au  
Und war benetzt vom Rosenthau.  
In Blättern, aus Jasmin gezogen,  
Beschrift' er dann des Baches Wogen,  
Und bracht' als Kriegsgefangne heim  
Die Bienen mit dem Honigseim.

Auf einmal liess er alles liegen  
Und schien durch Lüfte schnell zu fliegen,  
Nun auf dem höchsten Tannenbaum  
Stand er und übersah den Raum.  
Mit Riesenstärke bog er dann  
Des Baumes Wipfel auf den Plan  
Und liess ihn dann zurücke schiessen.  
Des Baches Wogen mussten fliessen  
In Wasserfällen laut und brausend,  
Der mächt'ge Wald dazwischen sausend,  
Ein furchtbar Echo, das von oben  
Hin durch den Thalgrund sprach mit Toben,  
Dazu des Donners Krachen viel,  
Schien alles ihm nur Harfenspiel.  
Er selbst, der erst ein kleiner Zwerg,  
War jetzt grossmächtig wie ein Berg,  
Und sprang so schnell wie Blitzes Lauf  
Zur Höhe des Gebirgs hinauf,

Riss aus der Wurzel mächt'ge Felsen,  
Die liess er sich zum Thale wälzen  
Mit lautem Donnern, furchtbarm Krachen,  
Das machte ihn von Herzen lachen —etc.

Tieck *Schriften*, iv, p. 139, f.

It is hard not to see here if not the prototype at least the suggestion for Goethe's Euphorion. Nearly all the essential features of the latter figure are found in this conception of Tieck's: the roving disposition, the reckless striving, the sudden development from childhood to manhood, the superhuman inspiration and power. Only the tragic element is missing.

Even in details there are striking analogies. The 'Scherz' dances about between flowers and swings to and fro on slender boughs; Euphorion says:

5099. Nun lasst mich hüpfen  
Nun lasst mich springen!  
Zu allen Lüften  
Hinaufzudringen  
Ist mir Begierde;  
Sie fasst mich schon.

The 'Scherz' chases a swarm of bees; Euphorion makes frolic with the chorus:

5155. Ihr seid so viele  
Leichtfüssige Rehe.  
Zu neuem Spiele  
Frisch aus der Nähe!  
Ich bin der Jäger,  
Ihr seid das Wild.

The 'Scherz' delights in the uproar of nature; Euphorion delights in the thunder of battle.

5271. Und hört ihr donnern auf dem Meere,  
Dort wiederdonnern Thal um Thal?

The 'Scherz' appears colossal even on the mountain top; of Euphorion the chorus says:

5239. Seht hinauf, wie hoch gestiegen!  
Und erscheint uns doch nicht klein.

Is all this mere coincidence? Is it not reasonable to assume that one of the most characteristic productions of the foremost romantic writer should have been in Goethe's mind when he undertook the poetic delineation of

the flighty offspring of Romanticism and Classicism? That the *Phantasmus* was known to Goethe, need, of course, not be demonstrated. His high opinion of Tieck is well known.

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Only, — ADVERSATIVE. — MISPLACEMENT OF ADVERB.

I.

"THERE is [in Boston] a sort of park, the 'Common,' with iron railings, and houses something like the Piccadilly row above the Green Park, only all residences without shops. . . . It is really very tolerably English in the town [Boston]. The harbour is very pretty. It is like a very good sort of English country town in some respects."—Arthur Hugh Clough, Letter, Boston, November 15, 1852.—*Poems and Prose Remains*, vol. i., p. 184.

Only, as used above, seems identical in sense with *but*; commonly, however, the adversative *only* means *but* plus something more. The adversative *only* is an outgrowth of the sense *solely* that often belongs to the adverb *only*. Expression of its meaning by supplying the words understood would take different forms according to circumstances; as, *this being understood solely* (with or without *that*);—*this being reserved, excepted, changed, asked, begged, etc., solely* (with or without *that*).—*Do what you like, only don't miss the train.*

A few illustrations of the adversative *only* are given below; the substitution of *but* in any of these passages would cause some loss or distortion of the sense.

"My father was a yeoman, and had no lands of his own, only he had a farm of three or four pound a year at the uttermost, . . ."—Hugh Latimer, First Sermon before Edward VI, *Typical Selections from the Best English Writers* (Clarendon Press Series), vol. i., p. 3.

"But since you command, I obey: onely let me say thus much, . . ."—Sir Philip Sidney, *Arcadia* (ed. 1598), p. 304.

"I am in all affected as your selfe, Glad that you thus continue your resolve, To sucke the sweets of sweete Philosophie. Onely (good master) while we do admire This vertue and this morall discipline, Let's be no Stoickes, nor no stocks I pray."—*The Taming of the Shrew*, Act. I., sc. i.

" . . . but when I came back, I found no sign of any visitor, only there sat a creature like a wild cat upon one of the chests. . . ."—Defoe, *Robinson Crusoe*, (Stockdale ed., 1790) vol. i., p. 67.

"The field began to be now clear, both armies stood, as it were, gazing at one another, only the king, having rallied his foot, seemed inclined to renew the charge. . . ."—Defoe, *Memoirs of a Cavalier* (Oxford, 1840), p. 170.

"Such artifices, indeed, were not unknown in the old Provençal poetry. . . . Only, in Rossetti at least, they are redeemed by a serious purpose. . . ."—Walter Pater, *Appreciations* (London, 1889), pp. 233-4.

"Sirs, they know I speak the truth! Sirs, believe me there's a way!  
Only let me lead the line. . . ."

Browning, *Hervé Riel*, vi.

"I propped her head up as before,  
Only, this time my shoulder bore  
Her head, which droops upon it still."—*Id.*, *Porphyria's Lover*.

"[Daniel] Webster's father had a neighbour, who was an honest, well-behaved man, only given to drink."—Arthur Hugh Clough, Letter, January 3, 1853.

" . . . and, only she did not dare to own it to herself, was a great deal happier than she had been for many a day.—Thackeray, *The Ravenswing*, ch. vi.

" . . . for was it not an island, only with a better climate?"—Beaconsfield, *Lothair*, ch. lxx.

" . . . a legitimate enhancement of the worth of classical study; only one that is liable to be exaggerated, and perverted to the service of narrow-mindedness and pedantry."—William Dwight Whitney, *Oriental and Linguistic Studies* (New York, 1873), p. 407.

"We may believe him [De Quincey]; only he disliked, in others, that which was the express image of one of his own most marked peculiarities."—Fitzedward Hall, *Recent Exemplifications of False Philology* (New York, 1872), p. 9., foot-note.

"Petrarch, too, was a Florentine by origin, only not born there because of one of the accidents of her turbulent history."—Mrs. Oliphant, *The Makers of Venice* (London, 1888), Part II., ch. ii., p. 176.

"But it must nevertheless not be supposed that his [Girtin's] finest drawings . . . were completed without thought or labour, only that he began them with a clear conception to which he adhered."—Cosmo Monkhouse, *The Earlier English Water-Colour Painters* (London, 1890), p. 45.

"In the end it will prevail; only we must have patience."—Matthew Arnold, *Mixed Essays* (New York, 1883), "Falkland."

"Only beware of the fever, my friends, beware of the fever!  
For it is not like that of our cold Acadian climate,  
Cured by wearing a spider hung round one's neck in a nut-shell."  
—Longfellow's *Evangeline*, ll. 994-6.—See also ll. 1269 and 1297.

The censure of the use of *only* as an adverbative is passed here with the mention of it.

## II.

The commonest meanings of the adverb *only* are (approximately) "solely" and "merely." Critics often note instances of what they assume to be a misplacement of the adverb *only* in sentence making. Instances of an assumed misplacement of *only*, cited by Dr. Fitzedward Hall, are given below; the italics are Dr. Hall's.

"The infinitive of the verb is now *only* used substantively, as a nominative."—Cited in Dr. Hall's *Doctor Indoctus* (London, 1880) at page 19. The sentence is quoted from Professor John Nichol's *English Composition*. Dr. Hall, commenting on it, says: "Vague, with a misplacement of 'only.'"

"The possessive form *only* attaches to the last term of a title."—Cited in *Doctor Indoctus*, at page 32, from the same book.

"This fraud *could only be counteracted* by an edition equally cheap and more commodious."—Cited in Dr. Hall's *Modern English* (New York, 1873), at page 200 (foot-note), from Dr. Johnson's *Life of Pope*. In the index to *Modern English* there is the reference, "Only, misplacement of, 200."

"When next you see the bird which now perches above your head, you will *only* have five days more to live."—Cited in Dr. Hall's *Recent Exemplifications of False Philology* (New York, 1872), at page 21 (foot-note), from De Quincey's writings. The quotations from De Quincey among which this one appears are introduced by Dr. Hall, with the following prefatory words: "Page upon page might be filled with specimens of Mr. De Quincey's bad or dubious English. A few samples are subjoined."

"But, though we were ten days in Naples, I *only saw* one quarrel," etc.—Cited in *Recent Exemplifications of False Philology* from Mr. W. D. Howells's *Italian Journeys*. In the index to *Recent Exemplifications* one finds, "Only, misplacement of, 21, 107." At page

21, in a foot-note, is the quotation from De Quincey produced above; in a foot-note at page 107 is the quotation from Mr. Howells just cited.

Eight instances of an assumed misplacement of *only* in Professor Nichol's *English Composition* are noted by Dr. Hall in *Doctor Indoctus*.

If the usage of English literature has determined what is the right place for *only* in a sentence, the fact is important as regards English composition. Whether the right place for *only* has been so determined is a question that I shall not consider at present, but I will try to show by literary examples having a considerable range of time and character that the assumed misplacement of *only*, in the quotations given above as part of those cited by Dr. Hall, contravenes a rule of doubtful obligation. A single example is quoted from each author cited. The quotations are in the alphabetical order of the names of their authors.

"For a sound cause he could not fight, because there was none; he could *only* fight for the least bad of two unsound ones."—Matthew Arnold, *Mixed Essays* (New York, 1883), "Falkland."

"What I admire [said Mr. Phoebus] in the order [English nobility] to which you belong is that they do live in the air, that they excel in athletic sports, that they can *only* speak one language, and that they never read."—Beaconsfield, *Lothair*, ch. xxix.

"... they had *only* arrived two days before ..."—Walter Besant, *Armored of Lyonesse*, Part I., ch. iv.

"My boots have *only* been blackened once during the last two months."—Isabella L. Bird, *A Lady's Life in the Rocky Mountains*, Letter XII.

"It [Judith] was found in the same MS. as *Beowulf*, and of the twelve books in which it was originally written, we *only* possess the three last, ..."—Stopford Brooke, *Eng. Lit. Primer* (New York, 1894), sec. 10., p. 15.

"For my part I have ever believed, and do now know, that there are Witches: they that doubt of these, do not *only* deny *them*, but Spirits; and are obliquely and upon consequence a sort not of Infidels but Atheists."—Sir Thomas Browne, *Religio Medici*, Part I, sec. xxx., p. 50., Golden Treasury Series.

"My Lord, I *onely* come to say, y'are welcome,  
And so must say, farewell."—

Chapman, *The Gentleman Usher*, Act I, sc. i,



(*The Comedies and Tragedies of George Chapman*, London, 1873).

"... also my lord Goring, then only called colonel Goring..."—Defoe, *Memoirs of a Cavalier* (Oxford, 1840), p. 196.

"We can only collect a few remaining features, which have lived through the collision of races..."—John Earle, *The Philology of the English Tongue*, 5th ed., sec. 571.

"The 'Night Thoughts' only differ from his [Young's] previous works in the degree and not in the kind of power they manifest."—George Eliot, *Essays and Leaves from a Note-Book* (2d ed., Edinburgh, 1884), p. 38.

"In 1525 Francis himself was taken prisoner at the battle of Pavia, and was only released after consenting to a treaty (which he did not keep), by which he yielded many things to the Emperor."—Edward A. Freeman, *General Sketch of European History* (London, 1885), ch. xiii., sec. 8., p. 257.

"During peace these colonies have only experienced the advantages of union with us."—James Anthony Froude, *The English in the West Indies* (New York, 1888), p. 3.

"They [candles] were usually brought in with tea; but we only burned one at a time."—Mrs. Gaskell, *Cranford*, ch. v.

"... she asked him in an angry tone, what he did there; to which he only replied in an ironical way, by drinking her health."—Goldsmith, *The Vicar of Wakefield*, ch. xxi.

"A falsehood was to her [Elizabeth] simply an intellectual means of meeting a difficulty; and the ease with which she asserted or denied whatever suited her purpose was only equaled by the cynical indifference with which she met the exposure of her lies as soon as their purpose was answered."—J. R. Green, *A Short History of the English People* (New York, 1882), ch. vii., sec. iii., p. 378.

"Mr. D'Israeli there [in *Curiosities of Literature*] calls the French *démoralisation* a 'barbarous term.' By this we are only to understand that he disrelished the political principles of its reputed author."—Fitzedward Hall, *Modern English* (New York, 1873), p. 42, foot-note.—This instance of the "misplacement" of *only* by Dr. Hall is exceptional.

"... but how completely Turner's conduct in this matter proves that he can only have been elected [Royal Academician] on his merits."—Philip Gilbert Hamerton, *The Life of J. M. W. Turner* (London, 1879), p. 51.

"... a knowledge of the world only means a knowledge of our own interest."—William Hazlitt, *On Knowledge of the World (Sketches and Essays)*, London, 1894., p. 123).

"There are peasant farmers and gentlemen farmers everywhere. But the man I have in my eye is only to be found at home."—T. E. Kebbel, *English Country Life* (London, 1891), p. III.

"... that blind rancorous hatred of England that only reaches its full growth across the Atlantic."—Rudyard Kipling, *Mine Own People* (authorized ed., New York, 1891), *The Mutiny of the Mavericks*, p. 68.

"... the diffidence which becomes a judge who has only heard but one side."—Macaulay, *Bertrand Barère*.

"Their friendship had only lasted a year when she died..."—John Morley, *Critical Miscellanies* (London, 1888), vol. iii., p. 357.

"... but these excursive acts only occupied their leisure hours."—J. H. Newman, *Autobiographical Memoir* (London, 1890), ch. i.

"In London he had only had eyes for Susie Moore."—W. E. Norris, *Mrs. Fenton*, ch. x.

"He was very deaf, and could only hear through a long trumpet and an india-rubber tube."—Marianne North, *Recollections of a Happy Life* (2d ed., London, 1892), vol. ii., p. 131.

"... accused before the Venetian governor of treasonable practices, and only saved by the arrival of the great convoy from Venice."—Mrs. Oliphant, *The Makers of Venice* (London, 1888), Part II., ch. ii., p. 176.

"... men ... who do not desire to steal baubles and common trash, but wish only to possess peculiar rarities..."—Sir Joshua Reynolds, "Twelfth Discourse" (*Literary Works*, London, 1879, vol. ii., p. 50).

"... you shall have this armour willingly, which I did only put on to do honor to the owner..."—Sir Philip Sidney, *Arcadia* (ed. 1598), p. 41.

"... but these [Hearts] are too perishable to preserve their Memories, which can only be done by the Pens of able and faithful Historians."—Swift, *A Proposal for Correcting, Improving and Ascertaining the English Tongue* (second ed., London, 1712), p. 38.

"We have only had one really fine day."—John Addington Symonds, *In the Key of Blue*, etc. (London, 1893), p. 185.

"He knew all the best [billiard] tables in town, and the marker at Hunt's could only give him ten."—Thackeray, *The Ravenswing*, ch. i.

The collocation of *only* illustrated in the examples given above is infrequent in some of the works mentioned, but in most of them it occurs so often as to leave the impression that it is the commonest of the collocations in which *only* is used; its frequency is especially noticeable in writings that show spontaneity.

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#### NOTES ON *Fæder Larcwidas*.

THESE notes pertain to the text of the poem



*Fæder Larcwidas* (*Des Vaters Lehren*) in Grein-Wülker, i, 353 f.

4.—*Do a pætte dugu; deag pin gewyrhta*: This is the reading and punctuation I should adopt. *deag* is imperative (in harmony with *do*), and *gewyrhta* (gen. pl. limited by *pin*) represents the construction of *headoræsa* in *Beowulf* 526. This imperative *deag* is, presumably, an Anglian form; cf. North. *gionn* of the *Durham Ritual* (Lindelöf, p. 100).

5—7.—*wyrsan gewyrhta* (gen. pl.; cf. *Beowulf* 525) limits *feond*, just as *goda gehwylces* limits *frea* and *fultum*; *pam oprum* is the generalized contrast to *pe*, as in 19–20 below.

17.—A comma, or, better still, a semi-colon, is required after *firene*.

23–26.—*gewunna wyrsa* (gen. pl.) characterizes *ængum* which is governed by the imperative *eahta*. Set in contrast to *ængum* is *anne . . . spella and lara* (gen. pl.) . . . *rædhycgende* (acc. sg.).

55.—*drymeð*, 'rejoices,' fittingly corresponds to the preceding *blissað*, for the contrast lies in the words *sorgful* and *sorgleas*. Grein's conjectured *drymman* is therefore to be cancelled.

62.—For *wene* I suggest *wend* (imperative).

64.—*syge*, read *sige*, 'victory, success.' The sure grounds of hope (*to hyhte*) and of success (*to sige*) are set forth.

67.—The reading of the MS., *nis*, notwithstanding the deleting dot, must be retained.

82.—*meahtum spedig*, relating to *gode* of the preceding line, is an interjected appellative; *gode*, therefore, is *Gode*. For *mon=mān* 'evil,' see *Beiträge* viii, 570.

85.—*him* (referring to either *grund* or *yrre*) *warna þe* (for *warnað þæt*). The imperative *warna* removes the impossible change of person.

93.—*ber breostcofan*. To accord with the preceding half-line (*leoht on gehygdum*), I suggest *beorht on breostcofan*.

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## BARLAAM AND JOASAPH IN SPAIN II.<sup>1</sup>

SALVÁ (No. 2106) in describing Medrano's *Silva Curiosa* (Paris, 1608)<sup>2</sup> says: "Los cuen-

<sup>1</sup> Cf. MOD. LANG. NOTES, for January, 1895, pp. 11–17.

<sup>2</sup> See MOD. LANG. NOTES, vol. x, col. 24, note 13.

tos están casi todos tomados del *Alivio de Caminantes*, de Timoneda." The writer might have added that these *cuentos* are reproduced almost literally. The following is a collation of both works, Timoneda's numbers are given according to Rivadeneira, vol. iii.

### TIMONEDA. MEDRANO.

Juan Arag.,	Cuento	3.	page	127.
" "	"	5.	"	128.
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" "	"	9.	"	130.
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" " I	"	42.	"	144.
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" " I	"	52.	"	146.
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" " II	"	29.	"	133.
" " II	"	30.	"	134.
" " II	"	32.	"	134.
" " II	"	33.	"	134.
" " II	"	34.	"	135.
" " II	"	39.	"	135.
" " II	"	40.	"	135.
" " II	"	42.	"	135.
" " II	"	44.	"	136.
" " II	"	46.	"	136.
" " II	"	48.	"	137.
" " II	"	49.	"	138.
" " II	"	50.	"	138.
" " II	"	51.	"	139.
" " II	"	52.	"	139.
" " II	"	53.	"	71.
" " II	"	54.	"	140.
" " II	"	62.	"	140.

TIMONEDA.				MEDRANO.			
<i>Alivio</i> , part II	Cuento	63.	page	141.			
"	" II	"	67.	"	141.		
"	" II	"	68.	"	142.		
"	" II	"	72.	"	142.		

The following are two passages from the MS. already described :3

Fol. xciv vº.—aquí comença el libro de la vida de berlan et del rrey iosapha de India siervos et confesores de dios et de como el rrey de India martiriau los Xñanos et los monges et los hermitanos et los segudaua de su tierra et de como se torno Xriano el rrey iosapha et este mismo torno Xano despues al rrey avenir su padre parrofo primo,

Segund cuenta sant iohñ damasceno q fue griego muy sancto et muy sabedor que ouo escripto en griego esta vida de berlan et del rrey iosapha en el coimieso q q los monesterios se començaron aser fechos et se començaron de allegar por el mundo la muchedunbre delos oms que entravan monges et començarõ de ser publicadas por la tierra las buenas de las sus virtudes et de las sus sanctas vidas por tal guysa que llego fasta en tierra de india et tornaron muchos de los indianos a voluntad de fazer aqullo mismo en q muchos dellos dexauã quãto abyan et ybanse para los desiertos et en el cuerpo mortal fazian alla vida de angeles. pues yendo asy a bien fecho de nro señor ihu Xro et sobiendo las almas de muchos a los cfellos et rresplandesciendo asy como con allas de oro leuantose vn rrey en aqlla tierra de India q abya nonbre avenir et era muy rico rrey et poderoso a maravilla et vencedor desus hene (fol. xcv, rº) mfgos et muy fuerte en batallas et era muy grande de cuerpo et de cara muy apuesta Et levantavose mucho en las bien andancas deste mundo que se secan et se pierden muy ayna. Et mas segund el alma estaua muy menguado ca lo tenfen afogado muchos males. Et oyd en qual manera ca el era gẽtil et era muy llegado a la locura et ala crehencia et yerro delos ydolos et veufa sienpre en grandes delicias et dauase de todo en todo alos deleytes et placeres et vicios deste mundo. Mas como quyer que le no fallescia ninguna cosa de quantas el qria et et deseaua et codiciava semejava que avn menguava vna cosa para ser acabada la su alegria Et aquella atormentava la su anima de fierro guysa de muchos pensamientos Et esto era por q era manero ca no podia aver ningund fijo et por ende vyuia en muy grand cuydado et trabajauase mucho de como podiese ser suelto de tal enlagramiento et fuese llamado padre de fijos que es cosa de muchos codiciada.

Fol. clxxxii vº.—de como conto theodas al

3 MOD. LANG. NOTES, vol. x, col. 26, ii, a.

rrey del infante q estudo encerrado et le troxierõ despues todas las cosas et dixo q nõ avya cosa q tan bien le pareciese como los diablos por las mugiers.

Avya vn rrey dixo theodas q nõ podia aver fyo varon et era por ende muy triste et teniase por mal andante por ello et avya muy grand tsteza. (Fol. clxxxiii rº.) Et avynole asy que le nascio vn fyo et fue por ende muy alegre. Mas dixieronle los astrologos et los philosophos si aql niño vyese sol o fuego ante de diez años q poderia la vista de los ojos et cegaria ca e la su nascencia lo veyen. Qndo el rrey oyo esto mando fazer vna grand cueua en vna peña et fizo ally meter asu fijo con sus amas por tal q nõ podiese ver claridat del sol fasta q fuesen complidos los diez años Et desque fueron complidos los diez anos sacaron el moço de la cueua et nõ conocia nìguna cosa de las deste mundo et mado el rrey que le pasasen por delante todas las cosas q podyesen aver en el su rreyno et q gelas mostrasen cada día por si et le diesen los nonbres q avyen et fezieronlo asy Et el infante estaua en vna altura nõ mucho grande et podia muy bien mirar toda cosa q pasase et estauan oms con el pa rresponder et dar rrespuesta a toda cosa q el preguntase et como pasauan las cosas asy ordenada mientre luego el infante dezia q cosa era aqlla. dezian tal cosa oms o mugieres o cavallos o vacas et asy de todas las otras cosas Et pasando las mugieres et las moças muy conpuestas endanta el infante demandando muy afincada mientre q cosa erã o como avyan nõbre Et vno delos q estaua conel dixo asy rreyendose como por burla señor an nõbre diablos q enganan a los oms. Et nõ se le olufdo al nino aquel nõbre q ally puso mas (fol. clxxxiii, vº) el coracõ q las codiciava mas q todas las otras cosas Et despues q todas las cosas fueron pasadas levaronlo al rrey su padre Et el rrey demandando q de todas a llas cosas ql le parecia mejor rrespõdio el infante nõ fue cosa q tan bien me paresciese nì q tanto codiciase pa mi como los diablos q enganan los oms ca nõ fue en toda cosa tan apuesta Et el rrey fue maravillado ca non sabia avn por q cosa lo dezia Et señor ya tu biẽ sabes como trastorna al õme el amor de la mugier et nõ pienso q en otra manera puedas vencer tu fijo.4

4 To note 25 (MOD. LANG. NOTES, vol. x, Col. 26) add:

Vol. 176, *Bibl. Stuttg. Lit. Ver. (Indices Libr. Prohib. des 16. Jahrh.)*, p. 234 (*Index Valdes*, 1559) gives date 1558.

By evident mistake we find p. 435 (*Index Quiroga*, 1583):

*Flos Sanctorum* u. s. w. wie S. 234.

Likewise in *Index Libr.*, 1581:

*Flos Sanctorum impresso per Germañ Galharde, Çarag.*, 1558.

The *Index* of 1790, not to be depended on for its accuracy, gives:

*Flos Sanctorum*; en Zarag. 1566.

*Flos Sanctorum*, impr. por German Galharde.

Col. 31. iv. 1.

From the play by Villanueva Nuñez and Luna, I give as a specimen Barlaam's sermon to Josaphat.<sup>5</sup>

*Bar.* Bien decis, señor, que os muebe a oirme impulso diuino, pues de esse mismo obligado, vuestra atencion solicito A nueva doctrina os llamo, no os espante, que os afirmo, que si en tierra sazónada, cae la palabra, que intimo, en progressos de virtud, produce frutos opimos. Del retiro de mi cueba, que en la Tebaida de egipto me sirbe, contra el Demonio, de puerto, amparo, y assilo. De una inspiracion llamado, y de mi afecto mouido, salí, Señor, a buscaros, y por vos he padecido en mar, y en tierra, tormentas, uracanes, y peligros. Y por solo veros libre del error, en que remisso fluctuais, estoi gozoso, porque en mi miseria miro, que mas padecio mi Dios por voluernos a su aprisco. Y assi, porque en la razon rayen superiores visos de la verdad, que procuro; dexaros quisiera instruido de las dudas, que padece vuestro ingenio peregrino.

*Josaph.* Mas que el mismo desengaño, que espero, el amor estimo, con que por mi procurais por tan incultos caminos siendo el hilo la verdad dar salida al laberinto. Decidme varon piadoso. ay algun Dios, que benigno de Jupiter, Marte, Apolo, Venus, Minerua, y Cupido, exceda las excelencias?

*Bar.* Si lo ay, y en tan subido grado de excelencia, como excede el cielo al abismo. en hermosura; y este es un señor, que en el principio era sin principio Dios, y sin fin; pues infinito, aunque el discurso lo intente, no puede ser comprehendido. Criador Universal de quanto visible admiro, y inuisible; pues su diestra, aun fiat ha producido,

<sup>5</sup> MOD. LANG. NOTES, January 1895.

quanto en campos de zafir, ostentan astros, y signos, quanto en encrespadas olas, cifran viuientes marinos; quanto muestra en dulces aues, del ayre el cristal pulido; y quanto en brutos, y hombres, plantas, y tesoros ricos, ha producido la tierra; y assi, es error conocido dar la adoracion de Dioses, a unas cosas, que han deuido a este Dios, que he publicado, el ser, si alguno han tenido.

*Josaph.* Y dime no ay mas de un Dios?

*Bar.* No; pero ten aduertido que la diuinidad se halla en tres supuestos distintos que son, como la fee enseña, el Padre, el Verbo, el espiritu Santo; de modo, que el Padre origen, fuente, y principio de la Trinidad Sagrada, fecundo, fertil, y actiuo con inteleccion perfecta conociendose assi mismo; produce, un verbo, o concepto del entendimiento, viuio espexo de su bondad, y de su essencia expressiuo parto, que copia en su ser, todo el ser intellectiuo; El qual, o verbo, o concepto, es el que se llama hixo. Y el Padre, y el Hixo amantes reciprocamente unidos, mirandose en lo perfecto, igualmente parecidos: se aman tan estrechamente, con lazo tan indiuiso; que deste vinculo estrecho; procede, copiando al viuio toda la essencia de entrambos: un amor, tan encendido, que es la Tercera Persona; a quien la fee llama espritu Santo, sin que en esto aya duda, en qual es mas antiguo; pues Padre, Verbo, y Amor todo es, a un instante mismo.

*Josaph.* Por mas, que discurro atento, y cuidadoso escudriño. tanto misterio, no alcanzo?

*Bar.* En esso, esta lo diuino de la Trinidad Sagrada.

*Josaph.* Pues no implica en buen juicio, que tres sujetos diuersos sean uno solo?

*Bar.* Admito; que regularmente hablando es assi, mas ya se han visto,



al poder grande de Dios,  
los impossibles vencidos.  
Mas, que la experiencia enseña  
que si a un espexo bruñido  
hieren los rayos del sol  
se dibuxa en el al uiuo  
su imagen, y si formando  
reflexos y airosos bissos  
esta biolencia del sol  
del espexo producido  
hiere una fuente, sus rayos  
hallan abierto camino  
aora segunda expression  
de su ser, y a un tiempo mismo  
bera quien lo mire atento  
tres soles, y aunque distintos  
parezcan la uerdad muestra  
que son los tres uno mismo  
luego si se puede ber  
en el sol con artificio  
experiencia semejante  
quanto mexor en Dios mismo  
se podra ber, que su ser  
es quanto ser ha podido.

*Josap.* Tus razones me conuenzen  
mas fuera del silogismo  
quien esta berdad apoya?

*Bar.* El Euangelio de Christo.

*Josap.* Quien da fe de lo que encierra

*Bar.* quatro abonados testigos,  
que secretarios del Cielo,  
dan testimonio.

*Josap.* Soi digno  
de leerlo?

*Bar.* Si, mas non puede  
entender su alto sentido  
quien no sea. .

*Josap.* que?

*Bar.* Christiano.

*Josap.* que hare para conseguirlo?

*Bar.* Baptizaros en el agua.

*Josap.* Que assegura esse baptismo?

*Bar.* Consequir la vida eterna.

*Josap.* De donde al agua le vino,  
el poder saluar los hombres?

*Bar.* De aquel valor infinito  
dela sangre que Dios hombre  
derramo, por redimirnos,  
quando en una cruz murio.

*Josap.* Dios morir? que desuario!  
deidad, y muerte no implican?

*Bar.* Si gran Señor, mas Dios quiso  
sugetandose a la muerte;  
no, como verbo diuino,  
pues esse morir no puede,  
Si, tomando en si el vestido

del ser humano, que fue  
hecho, bordado, y tegido  
por el espiritu Santo  
de los candidos arminios,  
de la virginal pureza  
de la Reyna del Ymperio  
Maria Señora Nuestra,  
dar a la vida principio.

*Josap.* Y quien la vida estrago?

*Bar.* La muerte.

*Josap.* La muerte has dicho?  
que es la muerte, que me pasma  
solo el nombre repetido?

*Bar.* Muerte es un comun achaque  
infausto, que contrahimos,  
desde que en Adan pecamos;  
de cuyos sangrientos filos,  
no se reserva el Monarca  
por poderoso, no el rico  
por sus tesoros, no el pobre  
por su miseria, no el niño  
por su tierna edad, pues todos  
quando nacemos morimos;  
justa pena de un pecado,  
y de una culpa castigo.

*Josap.* decidme mas, porque el alma  
consigue ufana, el aliuio,  
quando de tus labios pende;  
Padre amado,

Sale un Criado.

Parable 1, 'Todestrompete und Kästchen,'  
runs as follows in Torquemada, *Coloquios  
satiricos* (Bilbao, 1584).

. . . una nouela, que quando niño me acuerdo  
q me contaron. Vn rey que vuo en los tiēpos  
antiguos (de cuyo nombre no tēgo memoria)  
tuuo vn criado q le siruio muchos años, cō aql  
cuydadado y fidelidad q tenia obligaciō, y  
viēdose ya en la vejez, y q otros muchos q no  
le auia seruido tātō tiēpo, ni tãbien, auia  
receuido grandes premios y mercedes por sus  
seruicios, y que el solo nunca auia sido  
gualardonado, ni el Rey le auia hecho merced  
ninguna, acordando de yrse a su tierra, y  
passar la vida que le quedaua en grãgear vn  
poco de hazienda que tenia. Para esto pidio  
licencia, y se partio, y el rey le mando dar vna  
mula en que fuesse: y quedo considerādo que  
nunca auia dado nada a aquel criado suyo, y  
que teniendo razō de agrauiarse, se yua sin  
auer le dicho ninguna palabra. Y para experi-  
mētār mas su paciēcia embio otro criado suyo,  
q haziendose encōtradize con el, fuesse en su  
compañia dos o tres jornadas, y procurasse de  
entender si se tenia por agrauiado. El criado  
lo hizo assi, y por mucho que hizo nūca pudo  
saber lo que sentia, mas de que passando por  
vn arroyo la mula se paro a orinar enel, y

dandole con las espuelas, dixo: harre alla mula de la condicion de su dueño, que da dōde no ha de dar. Y passando de la otra parte, aquel criado del rey que le seguia, saco una cedula suya, por la qual le mandaua que se voluiesse, y el lo hizo luego. Y puesto en la presencia del rey (el qual estaua ya informado de lo q̄ auia dicho) le pregunto la causa que le auia mouido a dezir aquello. El criado le respondio diziendo: yo señor os he seruido mucho tiempo lo mejor y mas lealmente que he podido, nunca me aueys hecho merced ninguna, y a otros que no os hā seruido, les aueys hecho muchas y muy grādes mercedes, siendo mas ricos, y que tenia menos necesidad que yo. Y assi dixi que la mula era de vuestra condicion, que daua donde no auia de dar, pues daua agua al agua, que no lo auia menester, y dexaua de darla donde auia necesidad della, que era en la tierra. El rey le respondio: piensas que tenga yo todo la culpa? La mayor parte tiene tu ventura, no quiero dezir dicha o desdicha, porq̄ de verdad estos son nombres vanos, mas digo v̄tura, o tu negligencia o mal accertamiento fuera de sazón, y oportunidad. Y porque lo creas, quiero que hagas la experiencia dello. Y assi le metio en vna camara, y le mostro dos arcas yguales y igualmente aderezadas, diziendole: la vna esta llena de moneda y joyas de oro y plata, y la otra de arena: escoge vna dellas, que aquella lleuaras. El criado despues de auerlas mirado muy bien, escogio la de la arena. Y entonces el rey le dixo. Bien has visto que la fortuna te haze el agrauio tambien como yo pero yo quiero poder esta vez mas q̄ la fortuna, y assi le dio la otra arca rica, cō que fue bien auenturado.

Parable 5, "Love for women," as found in Villegas, *Fructus Sanctorum*. fo. 355, v<sup>o</sup>.

Criose en el desierto y en religion desde que se aparto de los pechos de su ama un moço, y siendo de quinze años lleuole vna vez su Abad a la ciudad, donde viendo en vna calle que estauan baylando ciertas mugeres pregunto al Abad que era aquello. Respondiole, que eran anades. Buelto al monasterio, estaua triste, el Abad le pregunto la causa de su tristeza, y con que se alegraria Respondio el con toda la sinceridad possible, que con las anades que vido en la ciudad. El Abad hablo con sus monges y dioxoles: Considerando hijos mios atentamēte quan peligrosa sea la vista de las mugeres, pues este moço que nunca vido alguna dellas, criado en el desierto entre religiosos, de auerlas vna vez visto se esta abrasando en cōcupiscencia. Daid que puso libremente los ojos en vna muger, y comito adulterio y homicidio. Quien abra que presume de si que puede verlas y comunicarlās frecuentemente sin daño?

Bien parecido es a lo que se dize de cierto Rey que le nacio vn hijo, y echando juyzio algunos Astrologos en su nacimiento (aunque con vanidad y falsamēte por ser negocio reprouado) dixerōle que si en diez años veyā la luy del Sol, moriria. El por les dar credito hizole criar dentro de vna Cueva. Y pasado este tiempo, salio el moço, y admirauase de todo lo que veyā: vido mugeres galanas y pregunto que cosa eran. Y con malicia respondieron, que eran demonios que lleuauan almas al infierno para ser atormentadas con fuego. Estando despues en presencia del Rey su padre, y preguntādole, que de lo que auia visto que era lo que mejor le parecia y agradaua mas. El respondio: que los demonios que lleuauan almas al infierno: Vease la fuerça que haze la vista de mugeres. Lo dicho se refiere en el Promptuario de exemplos.

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#### NOTE ON FOLSIFIE

##### *And Similar Expressions in Old-French Literature.*<sup>1</sup>

A favorite caprice of French authors during the Middle Ages was the formation of humorous compounds to designate some neat turn of thought, such as we find portrayed in the four nouns of similar formation which will be treated in the present article. The words in question are the following:

- A. Folsifie;
- B. Folsibee;
- C. Folsiprend;
- D. Follilaisse.

The orthography of these words varies much as preserved in the monuments of the older literature; but the popular etymology at the bottom of all of them is very evident even to the most casual observer, though the range of meaning which they include is quite extensive, as will appear from the following material. They will be taken up in the order given above.

#### A. FOLSIFIE.

This word, and expressions closely resembling it, occurs in the following works:

<sup>1</sup> The attempt has been made to attain as nearly as possible to completeness for the Old-French period only; for the modern language the dictionaries may be consulted with profit, *s. v.* sot-l'y-laisse.

- I. Philippe de Rheims, *Blonde d'Oxford*;
- II. Moniot, *Le Dit de Fortune*;
- III. *La Roe de Fortune*;
- IV. Rustebeuf, *La Voie de Paradis*;
- V. Anonymous satire on the times;
- VI. *De Guersay*;
- VII. *La Vie de Saint Alexi*;
- VIII. *L'Évangile aux Femmes*;
- IX. P. Fabre d'Uzes, *Loc Es*;
- X. *Ysopet de Lyon: Dou Cheual et de l'Asne*;
- XI. Jehan de Meung, *Roman de la Rose*;
- XII. Cadenet, *L'Autrier*;
- XIII. Nicole Bozon, *Contes Moralises*;
- XIV. *L'Évangile aux Femmes (bis.)*

I. Philippe de Rheims, *Blonde d'Oxford*  
(anc. B. N. f. 7609. 2), vv. 2210-2216:<sup>2</sup>

Ele n'avoit mie autel cuer  
Comme maintes femmes par le mont,

<sup>2</sup> a. Printed in: *The Romance of Blonde of Oxford and Jehan of Dammartin*, by Philippe de Reimes, a trouvère of the thirteenth century. Edited from the unique MS. in the Imperial Library in Paris, by M. Le Roux de Lincy. Printed for the Camden Society (Vol. 72), 1858. 8vo, xxvii and 214pp. See p. 77.

b. Printed in: *Dictionnaire de la Langue Française*, par M. É. Littré. Tome Deuxième. Paris, Hachette, 1874. s. v. fou; hist. xiii s.

c. Printed in: 'Bulletin de la Société Historique de Compiègne,' vol. iii (1876): M. Léopold Constans, *Marie de Compiègne d'après l'Évangile aux Femmes*.

d. This article was also published separately as: *Marie de Compiègne d'après l'Évangile aux Femmes*, texte publié pour la première fois dans son intégrité d'après les quatre manuscrits connus des xiii<sup>e</sup>, xiv<sup>e</sup> et xv<sup>e</sup> siècles, avec un commentaire philologique (et) grammatical, et une dissertation sur l'origine probable de ce fabliau, par M. Constans, Professeur Agrégé au Lycée de Sens. Paris, Vieweg, 1876. 8vo, 86 pp.

P. 34, the author prints the following verse from MS. A:

Bien doit estre apielee: "J'ai a non Fausifie."

To this he has the foot-note:

"B: *J'ai a non faus s'y fie*, et C: *J'ai a non fol s'y fie*. Ces deux leçons, d. composant le mot, en donnent la signification. *Faus* est une forme assez rare, même au xiii<sup>e</sup> siècle. Cependant on rencontre dans le roman de *Blonde et Jehan*, par Philippe de Rheims, ces vers qu'on peut rapprocher de notre texte:

Com maintes femmes par le mont (le monde)  
Qui coraiges remuans . . .  
Tels femmes ont non Faus s'y fie.

Au moyen-âge, ces noms allégoriques étaient fort à la mode, surtout dans les mystères.

e. Referred to in: *Lyoner Ysopet*, Altfranzösische Übersetzung des xiii. Jahrhunderts in der Mundart der

Qui coraiges remuans ont;  
Et tout aussi les vont tornant  
Commes li cokes torne au vent;  
Tels femmes ont non: "Faussifie";  
Blonde tele estre ne volt mie.<sup>3</sup>

II. Moniot, *Le Dit de Fortune*, (B. N. f. 837, anc. 7218, f0247v0-f0248v0):<sup>4</sup>

Ainsi est de Fortune, seignor, je le vous afie,  
Ne porquant n'a Fortune ne cors, ne cuer, ne fie.

Je li donrai .i. non, bien droit a ceste fie:  
Si le nommera l'en de par moi: "Folssyfie."

Franche-Comté; mit dem kritischen Text des lateinischen Originals (sog. *Anonymus Neveleti*): zum erstenmal herausgegeben von Dr. Wendelin Foerster, Heilbronn, Henninger, 1882. (*Altfranzösischer Bibliothek*, herausgegeben von Dr. Wendelin Foerster: Fünfter Band.) 12mo, xlv and 166 pp.

Among the notes on the text, is given the following on p. 152:

"2357 *Fox-est-qui-s'i-fie*, der ganze Satz substantivisiert und dient als Namenbezeichnung. Vgl. die Beispiele welche Tobler, Gött. Gel. Anz. 1877, S. 1625.6 zu Bast. v. Bouillon 5129 gebracht hat. Füge hinzu Folz-i-bée Brun 3749, wo Raud. Seb. i, 141 zitiert wird, Rustebeuf ii, 436 s. Anm. 2 (=Jubinal, Nouv. Rec. ii, 418), *Blonde d'Oxf.* S. 77"

\*Vgl. jetzt Tobler, Sitz.-ber. Berl. Akad. xxvi, 546."

<sup>3</sup> In giving the Old-French text in the main portion of the following remarks, the punctuation as found in the MSS. and editions cited has been changed in many instances in order to secure uniformity. The MSS. that are referred to are known to me only through copies and editions.

<sup>4</sup> a. Printed in: *Nouveau Recueil de Contes, Dits, Fabliaux et Autres Pièces Inédites des xiii<sup>e</sup>, xiv<sup>e</sup> et xv<sup>e</sup> Siècles*, pour faire suite aux collections Legrand D'Aussy, Barbazan et Méon, mis au jour pour la première fois par M. Achille Jubinal, d'après les MSS. de la Bibliothèque du Roi. Tome i, Paris, Pannier, 1839. 8vo, vii and 387 pp. Tome ii, Paris, Challamel, 1842. 8vo, vii and 444 pp.

Vol. i, pp. 195-198: *Le Dit Moniot de Fortune*. MS. 7218. See p. 198.

b. Printed in: *Œuvres Complètes de Rustebeuf*, trouvère du xiii<sup>e</sup> siècle, recueillies et mises au jour pour la première fois par M. Achille Jubinal. Tome ii, Paris, Pannier, 1839. 8vo, 525 pp.

Vol. ii, pp. 435-439, under the rubric "Additions," is given the poem "De Guersay." In this poem (pp. 436-437) a passage occurs containing the word: "Fols-s'i-fie"; to this the following foot-note is given:

"Cette expression, employée dans le sens que lui donne ici le trouvère, est assez fréquente dans les poésies du 13<sup>e</sup> siècle. On lit dans *Le Dit de Fortune*, par Moniot, où, soit dit en passant, se trouve ce vers pillé plus tard par Villon:

Bientost porra sa goule savoir que son cul poise,  
On lit, dis-je, la strophe suivante:



Ainsi est de Fortune, seignor, je le vous asie.  
Ne porquant n'a Fortune ne cors, ne cuer, ne fie.  
Je li donrai .i. non, bien droit à ceste fie:  
Si le nommera l'en de par moi *fol-s-y-fie*."

P. 506, under the rubric "Table des Matières," is given the further note:

"*Fol-s-y-fie*. Nom employé souvent par les troubadours comme celui d'un personnage allégorique, p. 436, t. ii."

- c. These two notes are reprinted in: *Œuvres Complètes de Rutebeuf*, trouvère du xiii<sup>e</sup> siècle, recueillies et mises au jour pour la première fois par M. Achille Jubinal, Ancien Député. Nouvelle édition, revue et corrigée. Tome ii, Paris, Daffis (éditeur-proprétaire de la Bibliothèque Elzévirienne), 1874. 12mo, 436 pp. Tome ii, 1875.

The passage in question now appears on pp. 348-349, and we read: "...écrit aussi plus tard par Villon." The second note is now found on p. 410.

- d. Printed in: *Göttingische Gelehrte Anzeigen*, unter der Aufsicht der Königl. Gesellschaft der Wissenschaften. (Jahrgang) 1877, Göttingen. 12mo, xxi and 1664 pp. (in two vols.). Stück 51, 19. Dec.; pp. 1601-1630: Prof. Adolf Tobler, in a review of *Li Bastars de Buillon* (faisant suite au roman de Baudouin de Sebourg), poème du xiv<sup>e</sup> siècle, publié pour la première fois d'après le manuscrit unique de la Bibliothèque Nationale de Paris, par M. Aug. Scheler. Bruxelles, Closson, 1877. 8vo, xxxiii and 341 pp.

PP. 1625-1626 the following remark occurs:

"Z. 5129. Die zum Substantiv gewordene Phrase *fous i bee* unseres dichters stellt sich neben die ebenso gebrauchte *fous s'i fie*. Diese findet sich z. B. an folgenden Stellen: *Bien doit (femme) estre apelee: j'ai a non fous s'i fie*, Jub. Jongl. 28; *Fols s'i fie est nommez a droit (li siecles)*, eb. 178; *Si le (Fortune) nommera l'en de par moi fols s'i fie*, Jub. NRec. I 108; *Il ont non fol s'i fie, s'a droit les apelon*, eb. II 336 Amn., auch Bartsch Chr. pr. 3,60, 6."

This note by Prof. Tobler is referred to by him (see note 6. c); and by Prof. Förster (see note 2. e).

- e. Referred to by Prof. Förster (see note 2. e).
- f. Printed in: *Dictionnaire de l'Ancienne Langue Française*, et de tous ses dialectes, du ix<sup>e</sup> au xve siècle, par M. Frédéric Godefroy. Tome iv, Paris, Vieweg, 1885. 4to, 798 pp. P. 47, s. v. *fol*. The writer gives the following quotations:

"—*Fol i bee*, locution designant un sot déçu dans ses projets:

Corsabrin s'en reva pardevers sa contree,  
Sousprendre nous cuidoit a cheste matinee:  
Mais on le doit clamer par rayson *Fous i bee*.  
(*Bast. de Buillon*, 5126, Scheler.)

Por ce a non li mont *Fol i bee*.

(*De St. Alexis*, 278, Romania, viii, 169.)

Sire, dist la pucelle, nom avez *Fox i bee*,  
Venus estez trop tart, li heure est ja passee.  
(*B. de Seb.*, V, 634, Bocca.)

—On trouve *fol i vee*, par altération de la locution *fol i bee*:

Et si vous doit bien souvenir  
Des maulx qu'on a veu advenir  
A maint prince de renommee,  
Pour ce qu'ilz vouloient offrir

### III. *La Roe de Fortune*, (B. N. f. 837, anc. 7218, f0219).5

Cis siecles maint homme deçoit:  
"Folssifie" est nommez a droit;  
Por ce le doit chascun despire.

### IV. *Rustebeuf, La Voie de Paradis*, (B. N. f. 837, anc. 7218, f0309v0) fo 314, vv. 497-504.6

Ci a felonesse espousee:  
Sa chamberiere a non: "Rousee,"  
Et ses chambellenz: "Faussifie."  
Or ne sai que ce senefie,  
Quar tant de gent la vont veoir  
Qu'a granz paines ont ou seoir:  
Li .i. s'en vont, li autre vienent,  
Li revenant por fol se tienent.

Leur amour a ceulx qui souffrir  
Vouloient en mainte contree  
Leur contraire; faulse pensee  
Estoit en eulx; dont *fol y vee*  
Puis bien ceulx nommer sans mentir  
Que si ont leur amour donnée  
A ceulx qu'onques nulle journee  
N'orent vouloir de bien servir.  
(Ms. Genève 179618, Ritter, *Fols. des xive et xve s.*, p. 31.)

—*Fols s'i fie*, qualifie la fortune, le monde et la santé, auxquels on ne peut se fier sans folie:

C'est mauves geus que gloutenie:  
Nus n'en devroit avoir envie,  
Quar cest siecle n'est pas estable;  
Je di qu'il a non *Fols s'i fie*:  
Nus n'i set terme de sa vie,  
Prince ne roi, ne conestable.  
(*De Guersay*, Richel. 837, f0238a.)

Ainsi est de Fortune, seignor, jel vous asie,  
Ne porquant n'a fortune ne cors, ne cuer, ne fie.  
Je li donrai .i. non, bien droit à ceste fie:  
Si le nommera l'en de par moi *fols s'i fie*.  
(Moniot, *le Dit de Fortune*, Jub., *Nouv. Rec.*, i, 198.)

Por ce a non li mont "Fol i bee"  
Et santé d'ome "*Fol s'i fie*,"  
Et sa joie "Chace folie."  
(*De St. Alexis*, 278, Romania, viii, 172.)

- 5 a. Printed in: *Jongleurs et Trouvères, ou choix de sa-luts, épitres, riveries et autres pièces légères des xiii<sup>e</sup> et xiv<sup>e</sup> siècles*; publié pour la première fois par M. Achille Jubinal, d'après les manuscrits de la Bibliothèque du Roi. Paris, Merklein, 1835. 8vo, 190 pp. PP. 177-181: *La Roe de Fortune*. See p. 178.

b. Printed by Prof. Tobler (see note 4. d.)

c. Referred to by Prof. Gustav Gröber (cf. below, note 11, e). See p. 468.

- 6 a. Printed by M. Jubinal, *Rutebeuf*, first ed. (see note 4. b), vol. ii, pp. 24-55: *La Voie de Paradis, ou ci commence la Voie d'Umilitei*. Mss. 7218, 7633, 7632. See p. 42; to this is given the note: "Ms. 7633. Var. Touz-s'i-fie."

b. Printed also by M. Jubinal, *Rutebeuf*, second ed. (see note 4. c), vol. ii, pp. 169-203; the note on p. 189 gives the variant as: "Fouz-s'i-fie."

c. Referred to by Prof. Tobler, *Sitzungsberichte der*

V. Anonymous satire on the times (anc. B. N. suppl. franç. 1132, f023v0).<sup>7</sup>

Les fames sont diverses et li homme felon:  
Pour ce s'entr'aiment-il des amours Guenelon:  
Agnes n'aime Hubert, non fait Perrot Belon:  
Il ont non: "Folsifie," s'a droit les apelon.

VI. *De Guersay* (B. N. f. 837, anc. 7218, f0238a), vv. 41-47.<sup>8</sup>

*Königlich Preussischen Akademie der Wissenschaften zu Berlin*, Jahrgang 1882. 8vo, x, 1222 and 46 pp.

Stück xxvi, pp. 531-559: *Verblümter Ausdruck und Wortspiel in Altfranzösischer Rede*, von Herr Adolf Tobler. On p. 546 the writer has the following remarks:

"*Fous i bee*. Im Baudouin de Sebourg sagt die schöne Elienor zu einem unwillkommenen Bewerber: *Sire, — nom avez 'Fol i bee'; 'Venus estes trop tart, li heure est ja passee; Bien sai que vous aviez fait a le donnee*, 5. 634: den gleichen Ausdruck braucht der Bastart de Bouillon 5229: *Corsabrin s'en reva pardevers sa contree, — sousprendre nous cuidoît a cheste matinee; Mais en le doit clamer par rayon 'Fous i bee'*. Wird hier der Name Personen beigelegt, die als Narren nach dem getrachtet haben, was ihnen versagt geblieben ist, so erhält ihn dagegen in der von G. Paris, Rom. viii 169 herausgegebenen Alexiuslegende die Welt, als Ziel des Trachtens der Thoren. Hier sagt der Dichter: der Tod lässt in nichts zurücksinken und gleich Wind und Rauch vergehn, was einer lebenslang mit Mühe und Sorge zustande gebracht hat; *Por ce a non li mont 'Fol i bee', Et santé d'ome 'Fol s'i fie', Et sa joie 'chace folie'* (der dem Thöricht-ten nachjagt), 278.

*Fous s'i fie*, das uns eben im Alexius begegnete, kehrt an zahlreichen andern Stellen wieder. Zu den von mir in den Gött. Gel. Anz. 1877 S. 1625 beigebrachten Belegen, wo wir einmal das Weib, dann die Welt, dann das Glück, endlich die Männer (in ihrem Verhalten zu den Weibern) so benannt finden, füge ich noch Ruteb. 2. 42, wo der Luxuria ein Kümmerer dieses Namens beigelegt wird. — Mit diesen beiden Namen vergleicht man passend den Mähdchennamen *Fol s'i prent* im Fouque de Candie S. 77."

This discussion by Prof. Tobler is referred to by Prof. Förster (see note 2. e.)

- 7 a. Printed by M. Jubinal, *Nouv. Rec.* (see note 4 a), vol. ii, pp. 334-335: *Le Dit des Femmes*, Ms. de la Bibliothèque harléienne 2253. To this he gives, on p. 335, the following note:

"Le Ms. 1132, Suppl. franç., fol. 23v0, attribue aussi les fautes des femmes aux maris en ces termes:

Tant de durtés diverses leur monstrent à voir dire  
... Les fames sont diverses et li homme felon:  
Pour ce s'entr'aiment-il des amours Guenelon:  
Agn's n'aime Hubert, non fait Perrot Belon:  
Il ont non *fol-si-fie*, s'a droit les apelon."

(No title is given to this poem).

- b. Printed by Prof. Tobler, *Gött. Gel. Anz.* (see note 4. d).

- 8 a. Printed by M. Jubinal, *Rutebeuf*, first ed. (see note 4 b), vol. ii, pp. 435-439.

- b. M. Jubinal, *Nouv. Rec.* (see note 4 a), vol. ii, p. 418, gives an additional note in correction of his text in the work just referred to, as follows:

"Idem, p. 436, dans la première strophe, il faut

C'est mauves geus que gloutenie:  
Nus n'en devroit avoir envie,  
Quar cest siecle n'est pas estable,  
Je di qu'il a non "Folssifie":  
Et puis reva veir l'estable,  
Nus n'i set terme de sa vie,  
Prince, ne roi, ne connestable.

VII. *La Vie de Saint Alexi*, (B. N. f. 25408, f032c-f032d), vv. 275-282.9

"... Et fet revenir a neent,  
Et esvanoir comme fumee.  
Por ce a non li mont: "Folibee,"  
Et santé d'ome: "Folsifie,"  
Et sa joie: "Chacefolie."  
Dahez ait fruit qui ne meure, (f032d).  
Et folie qui toz jorz dure."

VIII. *L'Évangile aux Femmes*: in this poem the word occurs in somewhat varying orthography and connection in certain of the versions, while in others the passage in question is lacking:

- a. Version A 20 (B. N. f. 1553, anc. 7593, f0519d):<sup>10</sup>

Bien doit estre apielee: "I'ai a nom Fausifie."

- b. Version B 20 (B. N. f. 837, anc. 7218, f0201d):<sup>11</sup>

ajouter ce vers après le quatrième:

Et puis reva veir l'estable."

- c. Printed also by M. Jubinal, *Rutebeuf*, second ed. (see note 4 c), vol. iii, pp. 347 ff.

- d. Referred to by Prof. Förster (see note 2 c).

- e. Printed by M. Godefroy (see note 4 f).

- 9 a. Printed (no doubt) by M. Hippeau, *Mémoires de l'Académie de Caen*, 1856, p. 234 ff., in his edition of the poem in question. (cf. *Ro.* viii 166).

- b. Printed by M. Gaston Paris, *Romania* viii (1879), pp. 163-180: *La Vie de Saint Alexi en Vers Octosyllabiques*. See p. 172.

- c. Printed by Prof. Tobler, *Sitz.-ber.* (see note 6 c).

- d. Printed by M. Godefroy (see note 4 f).

- 10 Printed by M. Constans, *M. de C.* (see note 2. d.)

- 11 a. Copied in Ars. f. 2765, f01v0; to this there is given the marginal note: *fol qui s'y fie quel qu'il soit* (probably written by the hand of M. de Sainte-Palaye: cf. M. Jubinal, *Jongl. et Trouv.*, p. 14).

- b. Printed by M. Jubinal, *Jongl. et Trouv.* (see note 5. a), p. 28.

- c. Printed by M. Constans, *M. de C.* (see note 2. d).

- d. Printed by Prof. Tobler, *Gött. Gel. Anz.* (see note 4. d).

- e. Printed by Prof. Gröber, *Zeitschrift für Romanische Philologie* vi (1882), pp. 467-469, in his review

Bien doit estre apelee: "J'ai a non Faussifie."

- c. Version C 56 (B. N. f. 1593, anc. 7615, f099d):<sup>12</sup>

Bien puet estre appelee: "J'ay a nom Folsyfie."

- d. Version E 4 (Épinal, bibl. mun. 189, anc. 59, f037ro):<sup>13</sup>

Bien doit lvy homme appelle: "Folsifie."

- e. Version J 12 (Berne, B. Bongarsiana 205, f0378a):<sup>14</sup>

Bien doit estre appelez: "Jehanninet Folsifie."

IX. We are probably justified in regarding the following passage from one of the celebrated poems of the troubadours as a progenitor of the later nominal compound:

P. Fabre d'Uzes, *Loc Es*:<sup>15</sup>

Fols qui vol dir totz sos vers,  
E fols qui en fol se fia;  
Fols qui falh e no s castia,  
E fols qui sec totz sos volers.

X. Another somewhat similar case is the following Old-French phrase:

*Ysopet de Lyon*, (Acad. de Lyon 57, f061ro), vv. 2349-2358:<sup>16</sup>

xxxxv. *Dou Cheual et de l'Asne*.

. . . Es biens dou monde ne te croire,  
Quar fortune n'est onques uoire.

of: E. Wölfflin, *Ueber die Allitterirenden Verbindungen der Lateinischen Sprache (Sitzungsberichte der königl. bayer. Akad. der Wissenschaften. Hist.-phil. Cl. 1881, vol. ii, pp. 1-93)*. See p. 468.

- 12 a. Copied in Ars. f. 2768, f0127ro; to this there is given the characteristic marginal note: *fa, on de parler* (probably by M. de Sainte-Palaye, as above).

b. Printed by M. Constans, *M. de C.* (see note 2. d).

- 13 Printed by the writer, MOD. LANG. NOTES, vol. viii (1893), cols. 93-96: *A Hitherto Unpublished Text of the "Évangile aux Femmes."* See col. 94.

- 14 Unpublished. Versions D, F, G and H do not contain this passage.

- 15 Printed in: *Lexique Roman, ou Dictionnaire de la Langue des Troubadours*, comparée avec les autres langues de l'Europe latine, par M. Raynouard. Tome iii, Paris, Silvestre, 1840. 8vo, 611 pp. See p. 348, s. v. *fol*; of this passage the writer gives the following translation:

"*Fou* qui veut dire tous ses vers, et *fou* qui en *fou* se fie; *fou* qui manque et ne se châte, et *fou* qui suit tous ses vouldoirs."

- 16 Printed by Prof. Förster (see note 2 e), pp. 61-63.

Ele est muable et s'est diuerse,  
Ele est cruere et s'est peruerse.  
Por ce l'apele l'on fortune,  
Qu'ale ne set onques estre une.  
Quant plus de grace te promest,  
Adonques au desoz te mest.  
Ele ai non: "Folx-est-qui-s'i-fie,"  
Quar ne fait chose qu'ele die.

Of other passages in which the similarity is more or less striking, I am able to cite the following:

- XI. Jehan de Meung, *Roman de la Rose*, vv. 1303-1304:<sup>17</sup>

Diex, cum menoient bonne vie!  
Fox est qui n'a de tel envie.

- XII. (*Prov.*) Cadenet, *L'Autrier*:<sup>18</sup>  
Es errors  
E dobla folia,  
Qui en lor se fia.

- XIII. Nicole Bozon, *Contes Moralises*:<sup>19</sup>  
Fols est qe se affie  
en autres apres sa vie,  
e lest sa alme nuwe  
pur mettre en estrange muwe.

- XIV. *L'Évangile aux Femmes* (bis):

- a. Version A 47 (B. N. f. 1553, anc. 7593, f0520a):<sup>20</sup>

Et coi c'on die d'eles, faus est qui ni s'i fie.

- b. Version B 43 (B. N. f. 837, anc. 7218, f0202a):<sup>21</sup>

- 17 a. Printed in: *Le Roman de la Rose*, par Guillaume de Lorris et Jean de Meung. Nouvelle édition revue et corrigée par Francisque Michel. Tome 1. Paris: Didot, 1864. 8vo, lxii and 363 pp. See p. 43.

- b. Printed by M. Littré (see note 2. b), s. v. *fou*: hist. xiii s.

- 18 Printed by M. Raynouard (see note 15), p. 349, s. v. *folia*; of this he gives the following translation:  
"C'est erreur et double folie, qui en eux se fie."

- 19 Printed in: *Les Contes Moralises de Nicole Bozon, Frere Mineur*; publiés pour la première fois d'après les manuscrits de Londres et de Cheltenham, par L. Toulmin Smith et Paul Meyer. Paris, Didot, 1889. 8vo, lxxiv and 333 pp. (*Société des Anciens Textes Français*). See p. 44; we find on p. xxi the following remark:

"Si on examine la rédaction de certaines fables ou de certains récits qui, sans être proprement des fables, peuvent avoir été compris dans un recueil d'apologues, on y reconnaîtra comme des débris de vers, reconnaissables aux rimes. Ainsi:

P. 44. Fols est qe se affie en autres apres sa vie, e lest sa alme nuwe pur mettre en estrange muwe.  
Il suffirait de peu de changements pour restituer quatre vers de six syllabes."

- 20 Unpublished.

- 21 a. Copied in Ars. f. 2765, f020.



Et quoi c'om die d'eles, fols est qui ne s'i fie.

- c. Version C 95 (B. N. f. 1593, anc. 7615, fo100b):<sup>22</sup>

Et quoy qu'on die d'elles, folz est qui ne s'y fie.

- d. Version D 27 (Dijon, bibl. mun. 298bis, fo114ro):<sup>23</sup>

Car en quant qu'elles dient, fols est qui ne s'i fie.

- e. Version E 19 (Épinal, bibl. mun. 189, anc. 59, fo37ro):<sup>24</sup>

Ka c'on die d'elle, fol est que ne s'i fie.

- f. Version G 11 (Basel, Univ.-Bibl. unnumbered, fo2vo):<sup>25</sup>

Car ad ce qu'elles dyent, fol est qui ny s'i fy.

- g. Version H 32 (Chantilly, fr. 1578, fo214b):<sup>26</sup>

Et que qu'on die d'elles, chacun le qui s'i fie.

- h. Version J 67 (Berne, B. Bongarsiana 205, fo379a):<sup>27</sup>

Et quoy c'om dye d'elles, chascuns autant si c'y fie.

#### B. FOLSIBEE.

This word occurs in the following works:

I. *Bauduin de Sebourc*;

II. *Li Bastars de Buillon*;

III. *Brun de la Montaigne*;

- b. Printed by M. Jubinal, *Jongl. et Trouv.*, p. 29.

- c. Printed by M. Constans, *M. de C.* (see note 2. d), p. 42.

- 22 a. Copied in Ars. f. 2768, fo127vo.

- b. Unpublished.

- 23 a. Printed by M. Constans, *M. de C.*, p. 42.

- b. Printed by Prof. Eduard Mall, 'Zeitschrift für Romanische Philologie' 1 (1877), pp. 337-356: "Noch einmal; Marie de Compiègne und das 'Évangile aux Femmes.'" See p. 341.

- c. Printed by M. Leopold Constans, 'Zeitschrift für Romanische Philologie' viii (1884), pp. 24-36: *L'Évangile aux Femmes*. See p. 36.

- 24 a. Printed by M. Constans (see note 23 c.), p. 36.

- b. Printed by the writer, MOD. LANG. NOTES (see note 13).

- 25 Printed by Herr Gustav Binz, *Zeitschrift für Romanische Philologie* xiv (1890), pp. 172-174: "Zum Évangile aux Femmes." See p. 173.

- 26 Unpublished.

- 27 Unpublished.

#### IV. *La Vie de Saint Alexi*;

V. Anonymous poem on false love; and a similar expression in:

#### VI. Marcabrun, *L'Autrier*.

- I. *Bauduin de Sebourc*; vv. 631-636:<sup>28</sup>

"Belle," dist Brighedans, "ne soies esgaree. Je vous garirai bien, ains demain la journee, Car j'ai le medicine dont vous serez sanee."

"Sire," dist la pucelle, "nom avez: 'Foxibee'; Venus estes trop tart, li heure est ja passee; Bien sai que vous aves fallit a le donnee."

- II. *Li Bastars de Buillon* (B. N. f. 12552, anc. suppl. franç. 205, fo157d), vv. 5125-5132:<sup>29</sup>

"Sire," dist li bastars, "par le Vierge honneree,

Corsabris s'en reva pardevers sa contree, Mais de sa gent i a laissiet grande maree; Sousprendre nous cuidoit a cheste matinee, Mais on le doit clamer par rayson: "Fousibee,"

Si convient que nostre os soit desormais gardee

- 28 a. Printed in: *Li Romans de Bauduin de Sebourc*, iiiie Roy de Jherusalem, publié pour la première fois d'après les manuscrits de la Bibliothèque Royale, par M. Bocca. Tome I, Valenciennes, 1841. 8vo, xiv and 384 pp. See p. 141.

- b. Printed by Prof. Tobler (see note 6. c.)

- c. Referred to in: *Brun de la Montaigne*, roman d'aventure publié pour la première fois, d'après le manuscrit unique de Paris par Paul Meyer. Paris, Didot, 1875. 8vo, xvi and 151 pp. (*Société des Anciens Textes Français*).

P. 143, under the rubric *Vocabulaire*, the following is given:

"Folz i bée 3749, fol y vise, locut. employée comme surnom; de m' me dans Baudouin de Sebourc, t. I, p. 141."

- d. Referred to by Prof. Förster (see note 2. c.)

- e. Printed to by Prof. Scheler (see note 4. d), who gives the following note on p. 303, under the rubric *Notes et Rectifications*.

"5129 Fous-i-bée, phrase populaire pour désigner un sot déçu dans ses projets; cp. Baud. de Seb. I, 141 (v. 634):

Sire, dist la pucelle, nom avés fox i bée:

Venus estes trop tart, li heure est ja passée.

Cette phrase-substantif méritait une place dans l'ouvrage capital de M. Darmesteter sur la formation des mots composés, à côté de *fol-Py-laisse*."

- f. Printed by M. Godefroy (see note 4. f.)

- 29 a. Printed by M. Scheler (see note 4. d), p. 182.

- b. Printed by Prof. Tobler (see note 4. d).

- c. Printed by Prof. Tobler (see note 6. c).

- d. Referred to by Prof. Förster (see note 2. c).

- e. Printed by M. Godefroy (see note 4. f.)

Mieus qu'elle n'ait este et main et a vespree,  
Car, se Corsabrin poet, sa perte ert recouv-  
ree."

III. *Brun de la Montaigne*, (B. N. f. 2170,  
anc. 7989. 4, Baluze 646, f079v0), vv. 3747-  
3752 :<sup>30</sup>

Adont li dist : "De qui, haute dame honnoree?  
Onques ne fu m'amour vraiment demandee,  
Si que par ce point ci cilz a non : "Folzybee"  
Qui m'ainme et si n'en fu onques mercis rou-  
vee.

On ne doit pas donner chose qui n'est rouvee."

IV. *La Vie de Saint Alexi* (see No. A. vii).

V. Anonymous poem on false love, (Geneva  
1796is, f070v0) :<sup>31</sup>

Et si, vous doit bien souvenir  
Des maux qu'on a veu advenir  
A maint prince de renommee,  
Pour ce qu'ilz vouloient offrir  
Leur amour a ceulx qui souffrir  
Vouloient en mainte contree  
Leur contraire; faulse pensee  
Estoit en eulx; dont : "Folyvee"  
Puis bien ceulx nommer sans mentir  
Qui si ont leur amour donnee  
A ceulx qu'onques nulle journee  
N'orent vouloir de bien servir.

VI. (*Prov.*) Marcabrun, *L'Autrier* :<sup>32</sup>

'Senher, tan m'avetz lauzada,  
que tota 'nsui enojada.  
pos en pretz m'avetz levada,  
'per so n'auretz per soudada  
al partir "bada, fol, bada"  
e la muza meliana.'

#### C. FOLSIPREND.

I. *Foulque de Candie* :<sup>33</sup>

<sup>30</sup> a. Printed by M. P. Meyer (see note 2. b), p. 129.

b. Printed by Prof. Förster (see note 2. c).

<sup>31</sup> a. Printed in: *Bulletin de l'Institut Genevois*, Tome  
xxiii. (*Non vidimus*).

b. The same article also published separately as:  
*Poésies des xive et xve Siècles*, publiées d'après le  
manuscrit de la Bibliothèque de Genève, par Eugène  
Ritter, Professeur à l'Université de Genève. Genève,  
Georg, 1880. 8vo, 72 pp. See pp. 31-32.

c. Printed by M. Godefroy (see note 4. f.).

<sup>32</sup> a. Printed in: *Chrestomathie Provençale*, accompa-  
gnée d'une grammaire et d'un glossaire, par Karl  
Bartsch. Quatrième édition, revue et corrigée.  
Elberfeld, 1880. 8vo, 600 cols. See col. 53. (Trois-  
ième éd., 1875, col. 60).

b. Referred to by Prof. Tobler (see note 4. d.).

<sup>33</sup> a. Printed in: *Le Roman de Foulque de Candie*, par  
Herbert Leduc, de Dammartin. (Publié par M.  
Prosper Tarbé) Reims, 1860. 8vo, lxxix and 228 pp.  
P. lxxviii, under the rubric *Notice*, we find the  
following statements :

- a. Voit Folsiprend, a sa main l'acena :  
Ele li vint, et l'enfant l'embrassa :  
S'amor li quist, et ele li dona.  
Guichart fu liez qui moult l'en mercia.  
b. Et Faussete s'en voit sous son orel gabant  
Et dit a Folsiprent :—"Cocine, a vos me  
vent."

#### D. FOLLILAISSE.

I. *Chasse de Gaston Phébus*, (anc. B. N.  
Maz. 514, f058b) :<sup>34</sup>

Puis levera le collier que aucuns appellent :  
*folilaisse*; c'est une char qui est demouree  
entre la hampe et les espauls, et vient tout  
entour par dessus l'os du long de la hampe sus  
le jargel.

GEORGE C. KEIDEL.

*Johns Hopkins University.*

"Dans la suite d'Anfêlise est une jeune beaulté  
nommée Folsiprend. Guichard :

Voit Folsiprend, a sa main l'acena :  
Ele li vint, et l'enfant l'embrassa :  
S'amor li quist, et ele li dona.

Guichart fu liez qui moult l'en mercia. . . .

Cela n'empêche pas le gaillard cavalier de faire  
plus tard un mariage de convenance, en épousant  
l'héritière d'un royaume."

On p. 78 the second portion of the text quoted is  
given, and p. 188, under the rubric *Notes sur les  
Noms d'Hommes*, we find the following notice :

*Folsiprend*.—Demoiselle de la suite d'Anfêlise.—  
Il faut lire son nom ainsi : Fol s'y prend.—Le fol qui  
s'prend d'elle est Guichard, l'étourdi de l'armée;  
mais il ne l'épouse pas.

b. Referred to by Prof. Tobler (see note 6. c).

<sup>34</sup> a. Printed by M. La Curne de Sainte-Palaye, *Diction-  
naire Historique de l'Ancien Langage François*, ou  
Glossaire de la Langue Française depuis son origine  
jusqu'au siècle de Louis XIV, publié par L. Favre,  
Niort: Paris, 1879. 4to, 444 pp. See vol. vi p.  
252, s. v. *folilaisse*. We find there the following  
statements :

"*Follilaisse*. Partie de la viande qu'on lève le long  
des épaules du cerf : "Puis levera le collier que  
aucuns appellent *folilaisse*; c'est une char qui est  
demourée entre la hampe et les espauls, et vient tout  
entour par dessus l'os du long de la hampe sus le  
jargel." (*Chasse de Gaston Phébus*, Ms. page 193.)"

b. Printed from the above by M. Littré (see note 2. b),  
s. v. *folilaisse*, with the following remarks :

"Terme de vénerie. La partie de viande qu'on  
lève le long des épaules du cerf. On trouve aussi  
*folillet* et *follet*.  
—Étym. *Fol l'y laisse* (à cause de la délicatesse  
supérieure de cette chair)."

c. Printed by M. Godefroy (see note 4. f.) s. v. *fol-  
lilaisse*, with the remark :

"(*Gast. Feb.*, Maz. 514, f058b) Var., *folilaisse*.  
(Ms. suivi par Ste-Palaye, p. 193.)"

## NOTE ON ELISION IN MODERN ITALIAN.

It is the purpose of this note to show the varying usage from two works respectively of two contemporary Italian writers in eliding, or in not eliding, the final vowel in the most important words for which elision is permissible but not required. While in spoken Italian elision is the rule in such cases, and in the written language is supported by no less authority than that of Petrocchi, there are many writers who prefer, in the vast majority of cases, to write the words in full. Among this class, for example, is the novelist, Anton G. Barrili. This writer has such an aversion to elisions in general that he sometimes fails to elide a vowel where classic usage demands it; as, for example, in the case of the *a* of the article *la* before a following vowel.

As an example of the writers who, on the contrary, nearly always elide the vowels where it is admissible, may be mentioned Edmondo de Amicis. In the following tables I give the results of an examination of the cases of elision and of non-elision in one work (the *Alberto* of de Amicis and *Una Notte Bizzarra* of Barrili) of each of the authors above mentioned. I have thought it necessary to tabulate the results only for those words in which elisions are most frequent though not required. For the sake of convenience I have treated the adverbs *vi*, *ci*, *ne* and the corresponding pronouns together, as their use as adverbs or as pronouns seems to have no effect on the elision or retention of the final vowel. The words studied are: *di*, the object pronouns *si*, *lo*, *la*, *mi*, *ti*, and the adverbs and pronouns *vi*, *ci*, *ne*.

Elision and non-elision in the *Alberto*.

	Before :		Before Other words be- ginning with:					No. of Elisions.	No. of Non-Elisions.	% of Elisions.
	Essere.	Avere.	a.	e.	i.	o.	u.			
di	1	1	4	1	1	1	2	11		
d'	2	4	34	24	3	5	7	3	82	88
si	1	1		5				7		
s'	29			25		6		1	60	89
lo		3						3		
l'	14					2	1	17		85
la								4		100
l'	3			1						
mi	1	1		2				3		
m'	1	4		6			1	13		83
ti								2		100
t'	1	1								
vi		5	2					7		100
v'		1						1		
ci	26							26		96
c'		5		1		2		8		
ne	4	2		5				11		60
n'										
Total No. of Elisions.	68	31	34	61	3	11	9	5	222	
Total No. of non-Elisions.	2	11	4	9	1	2	1	3	33	
Per Cent of Elisions.	97	74	90	86	75	85	90	63		87

Elision and non-elision in *Una Notte Bizzarra*.

	Before :		Before Other words be- ginning with:					No. of Elisions.	No. of Non-Elisions.	% of Elisions.
	Essere.	Avere.	un(a).	a.	e.	i.	o.	u.		
di	1	24		17	2		15		50	
d'	4	3	5	5	3	3	4	3	27	35
si	3			9	2	1		2	17	
s'	1			1	3	5	1		11	40
lo		9		4					7	13
l'	6						1		7	35
la	1								9	90
l'	2	6		1					9	
mi	9			5				1	15	
m'	6			6		2			8	35
ti	2			2		1	1		1	6
t'				1					1	14
vi	2	11		9					1	22
v'				1					1	4
ci	11			10	1				14	22
c'	11			8	3				14	40
ne		4				1			2	13
n'	2								2	13
Total No. of Elisions.	20	18	5	8	10	10	6	3	80	
Total No. of Non-Elisions.	5	48	24	64	5	3	2	8	159	
Per Cent of Elisions	80	29	17	12	67	77	75	27		33



*Points of Contrast.*

1. By comparing these tables we discover that while Amicis elides in 222 cases out of the 255 observed or in 87 per cent of the whole number, Barrili elides in only 80 cases out of 239 or in less than 34 per cent of the whole number observed.

2. Only in the case of *ne* does the number of elisions with Amicis fall below 80 per cent, while with Barrili it is only in the case of *la* that the number of elisions exceeds 40 per cent.

3. Amicis *always* elides the *i* of *vi* before *essere* and *avere*: Barrili *never* does in the work studied.

4. In the work of Amicis we find the *i* of *di* most frequently elided before *un*, *una*, *uno*; in the novel of Barrili it is most rarely elided in such cases.

5. In *Alberto* the *i* of *si* is elided in 60 cases out of 67, while in *Una Notte Bizzarra* such elision takes place in only 11 cases out of 28.

6. Amicis elides the *o* of *lo* in 17 out of 20 cases, while Barrili elides it only 7 times out of 20.

7. With Amicis elisions in *mi*, *ti*, *vi*, *ci* are almost general, while with Barrili they occur in only about 25 per cent of the cases.

8. Elisions before other words than *essere* and *avere* are most common in *Alberto* before *a* and *u*, but in *Una Notte Bizzarra* they are least common before these vowels.

*Points of Resemblance.*

1. Both authors regularly elide the final vowel in the words under consideration when the following word begins with a corresponding vowel; that is, they write *l'ho* for *lo ho*, *l'ha* for *la ha*, *s'intende* for *si intende*, etc.,. The *Alberto* offers only one exception to this rule and the other romance only three.

2. With both authors elisions are most common before *essere*, where they are of general occurrence and comprise more than 25 per cent of the whole number of elisions found in both romances.

3. The *a* of *la* is regularly elided in both works.

4. We find in both authors cases of elision before each of the vowels *a*, *e*, *i*, *o*, *u*, a fact which shows that while elision may be in-

fluenced by the character of the following vowel it is in no wise dependent on it.

5. Neither of the two authors elides the vowel of the pronouns *ti* and *le*, and only rarely does either of them elide the *e* of *che*. When *che* is used as the subject of a sentence, even Amicis elides the *e* in only one or two cases in the whole work.

Although other permissible, but not required, elisions (besides those mentioned in the tables), are found, they are not apparently sufficiently common to authorize their general practice by the student of Italian; though he may practice elision for all the words to which I have called special attention. In view of the fact that elisions are so general in spoken Italian, and in the written language are supported by the highest authority, it would seem advisable for the learner to elide the vowels wherever permissible in the words to which I have referred as he will find it more natural to write *d'avere* than *di avere*, *l'ha* than *lo ha*, *m'aveva* than *mi aveva*, etc., since he is already accustomed probably to write in French: *d'avoir*, *l'a*, *m'avait*, etc.

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*SCHILLER'S WALLENSTEIN.*

*Wallenstein*. Ein dramatisches Gedicht von Schiller. With an introduction and notes by W. H. CARRUTH, Ph. D. New York: Henry Holt & Co., 1894. 8vo, lxxix, 58, 130, 200, etc.

*Wallenstein*. Ein Trauerspiel von Friedrich Schiller. Edited (with introduction, English notes, and an appendix) by KARL BREUL, M. A., Ph. D. 1. *Wallensteins Lager*. Die Piccolomini. Cambridge: At the University Press. 1894. 8vo, lvi, 299.

IN MOD. LANG. NOTES of March 1892, Professor Brandt emphasized the need of editions of the complete *Faust* and of *Wallenstein*. Since then Professor Thomas has published his excellent edition of the First Part of *Faust*, promising us a similar edition of the Second Part, and during the past year we have received two editions of *Wallenstein*, while a third one, to be published by Messrs. Ginn &

Co., is in course of preparation. Some good editions of Lessing's *Nathan* have been accessible for some time, and thus our American colleges will soon be able to study to full advantage these three masterpieces of German dramatic art, which are also the greatest works of the three foremost figures in German literature.

Of the two new editions of *Wallenstein*, the one by Dr. Breul is as yet incomplete. The second volume has not been published up to the time of this writing and, for that reason, a detailed review of the work is postponed for the present. The first volume before us contains a general introduction (pp. xi-lvi), the text of the *Lager* and *Die Piccolomini*, the notes on these (pp. 169-289), an appendix, and two very useful indexes to the notes. The introduction is composed of a brief life of Schiller (pp. xi-xx), a discussion of the metre (pp. xx-xl), an account of the genesis of the drama (pp. xl-xlvi), and the inevitable 'argument' (pp. xlvii-lvi). There is no historical introduction, and from the wording of the preface it remains doubtful whether or not the second volume will remove this serious omission. The text is excellently printed and practically free from all typographical errors. The notes, extending over two hundred pages of fine print, exhibit all the strong and weak points of the editor's well-known manner, and will be of interest and value to most teachers. The whole book is a worthy match for the previous excellent editions which Dr. Breul has prepared for the Pitt Press Series, and though we may differ from the editor with regard to what constitutes the most desirable edition of a classic German drama, we must admit that his work is always refreshing for its precision, scholarliness and conscientious accuracy. The editor has evidently spared neither time nor labor to do well that which he considers best to do.

The other edition of *Wallenstein*, which lies complete before us in an attractive volume of a little over five hundred pages, is in many respects very different from Dr. Breul's book.

The Introduction (pp. iii-lxxx) contains no account of the poet's life, which seems entirely proper with a play like *Wallenstein*. There are only a few remarks on the metre, while its

*pièce de résistance* is a very readable chapter of some fifty pages that gives everything "needful for the historical orientation of the student." Besides, there is a chapter on the genesis and one on the significance of the drama, and an alphabetic list of persons. Both the Introduction and the preceding 'Biographical Suggestions' seem to indicate that the editor has been especially interested in the historical bearings of the drama. It cannot be denied, though, that he has yielded too exclusively to this personal preference, while he has not used to full advantage the various literary commentaries and editions. In his Biographical Suggestions he mentions nine historical works—all in German except one—but no other commentaries than that of Düntzer, and no other editions except those with English notes by Buchheim, Cotterill, and Hart. This seems out of all proportion, since *Wallenstein* is above all a work of art for the full comprehension of which it is not necessary to go deeply into the details of historical research. Some of the best commentaries on the drama as such would be of far greater value to the teacher for whom the "Biographical Suggestions" evidently are intended. If he is recommended to study Murr, Herchenhahn, Gädecke and other historical writers, his attention should still more be called to editions like those of Vollmer or Funke, and to commentaries like those of Bellermann, Werder and others. Also the exclusive mention of Palleske and Boyesen as biographers of Schiller must cause some astonishment. For if these Biographical Suggestions are to contain only a few books, which seems very commendable, it is so much the more the editor's duty carefully to select the most important and most useful works. Also in other respects these suggestions do not make an impression of care and accuracy. Of Buchheim's book a sixth edition appeared in 1884; of Ranke's work a fourth edition in 1880.

The historical introduction contains the following chapters: i. The Thirty Years' War. ii. The Catastrophe. iii. *Wallenstein*. iv. Identification of Characters. This is the most valuable part of the book and it will doubtless well serve its purpose. On p. vii the wording of "the Calvinists, called the 'Re-

formed 'faith' needs to be changed. On p. xiii "Capo d'Armada" should be explained. On p. xvii the student will probably not know what is meant by the "Mantuan succession." On p. xxvi it is not clear how Bernhard in the fall of 1633 by a movement "toward the northeast" could "enter the gap" between Wallenstein's army "in Lusatia" and that of Altringer "in the extreme southwestern part of Germany." Bernhard, at that time, was near Ingolstadt and, consequently, was already between the two Imperial armies. He had "entered the gap" in the spring of that year by a movement southward from Würzburg towards Donauwörth. On pp. xxi and xxiv the statements with reference to the command of the army of the League should be more explicit, as on the whole the important relations between Wallenstein and the League on the one hand, and between the League and the Emperor on the other, might have been set forth more clearly. On p. 1 it is difficult to see how it can be said of Schiller's Wallenstein that "he confesses and is penitent." Misprints in this part of the book occur on p. iii, 20 (read: drama), on p. xxix, 9 (read: materials), on p. xl, 18 (read: glaubwürdigen), on p. lii, 6 (read: Gallas).

The fifth chapter of the introduction deals with the genesis of the drama and, while satisfactory on the whole, it contains various signs of lack of carefulness. *Fiesco* appeared in 1783, not 1784. On p. lv we find the title *Die Geschichte des niederländischen Abfalls*. Work on *Die Neue Thalia* could not influence Schiller in 1794, since the publication had been discontinued in 1793. *Maria Stuart* appeared in 1801, not 1800; *Die Jungfrau von Orleans* in 1802, not 1801.

In the brief sixth chapter on The Significance of the Drama the "tragical motive in Wallenstein" is too exclusively discussed.

In the seventh chapter the metre is briefly discussed. The few statements on the blankverse seem quite sufficient, because the student of *Wallenstein* will probably not read German blankverse for the first time. The sixteen lines on the *Knittelverse* of the *Lager*, however, can hardly suffice to give the student a correct idea of this irregular metre which he has probably never met before. At least

a few practical remarks about the reading of the verses would be desirable.

The alphabetic List of Persons is certainly welcome for reference in a play abounding in historical characters. In most instances it is, however, quite superfluous to enumerate by act and scene or page and line how often a person appears in the play or is in any manner referred to. Moreover, none but historical persons should be given in the list; the reason for mentioning the *Gefreiter*, the *Kammerfrau* and others is somewhat puzzling. There are some inconsistencies in the spelling of names; the list gives only *Dubald* (*Duwall*), *Liechtenstein*, *Palfky*, while the text has *Dubald*, *Lichtenstein*, *Palffy*. *Rheingraf* is in the wrong place alphabetically. *Pyrrhus* and *Attila* are mentioned; if so, why not *Ahab* and *Jerobeam*? Omitted are also *Charles of Bourbon* and *Charles V.* Much to be regretted is the exclusion of names of places. The list would be much more useful if it were a general list of proper names. By omitting from the list what is unnecessary, the names of places could be added without requiring any additional space. Words like *Saal*, *Halberstadt*, *Olmütz*, *Burgau* and many others which are not explained in the notes, will be troublesome to the student who will not know whether he can find them on the map or not.

The Text is far from being satisfactory, and it seems that both the editor and the publishers are to be held responsible for this fact. Old and worn plates have been used; as a consequence, letters and punctuation, especially at the beginnings and ends of lines, are often illegible or even invisible. Besides, there is a large number of typographical errors which should have been carefully corrected even if old plates were used. The very least we are entitled to expect of a school edition of a classic is a fairly correct text. It is also a grave drawback to the class use of the book that the lines of the text are not numbered, while the reference in the notes are necessarily to page and line. It would require too much space to give an approximately complete list of the misprints noticed in the use of the book. Only the following shall be mentioned. PROLOG: 4, 23 *die* should be spaced; 4, 27



read *mächtig*; 7, 16 *er* should be spaced. LAGER: 35, 8 read *Eisenfresser*; 37, 10 read *Spitzbub*; 55, 15 read *Sprecher*; 57, 21 read *schier?*.—PICCOLOMINI: 8, 11 read *Dass*; 55, 2 read *Ihren* (cf. 50, 14); 89, 9 read *der*; 121, 17 read *wissen?*; 126, 9 read *viel?*.—TOD: 33, 1 read *auf- und abgegangen* (cf. pp. 10 and 58); 65, 9 read *mündig* (else there should be a note); 77, 6 read *Was!*; 98, 1 read *glauben's*; 124, 14 read *Sie*; 131, 9 read *gekommen*; 140, 20 read *Sah'*; 145, 2 read *Er*; 157, 14 read *Ihrer*; 178, 19 read *dass*.—In the note on Picc. 7, 19 read *Greif zu*; in the note on Picc. 126, 12 read *nacher*; in the note on Tod 58, 3 read 196, ll. 3-5; in the note on Tod 67, 10 read 19; in the note on Tod 83 insert 12 before *abschicken*; in the note on Tod 124, 14 read *Laren*; in the note on Tod 137, 1 read 1633-34; in the note on Tod 165, 5 read *der*.

The punctuation throughout the text is especially faulty. The orthography is avowedly modernized (even *Kriegsfuri* in Lager 31, 15 is changed to *Kriegsfurie*), and yet we find forms like *wächst* with round *s*, *läugnen*, *ächt*, *ärnten* and others that must necessarily be confusing to the student. There is also repeated inconsistency in the use of C and K in words like *Kürassier*, *Kornet*, *Kourier* and others. In this connection it may be mentioned that it seems very desirable that in our editions of classic texts there should be uniformity with reference to the use of capitals in *er* and *ihr* when used as pronouns of address of the second person singular. Prof. Carruth prints *Er* and *ihr*; Dr. Breul *er* and *Ihr*; Professor Buchheim *Er* and *Ihr*; the Cotta editions and, probably, Schiller himself, *er* and *ihr*. Thus we have all possible variety, which is at times quite confusing. It would seem that if we change at all, none but practical consideration should guide us in this matter and that on that account it would be most desirable to follow Professor Buchheim's example and write *Er* (to distinguish it from the third pers. sing.) and *Ihr* (to distinguish it from the second person plural).

The Notes on the entire drama fill forty-seven pages, and it is evident that it has been the commendable desire of the editor to restrict the notes so as not to make the whole book inconveniently large. The question is

only whether he has not gone too far in what is, on the whole, the right direction. It would seem that Dr. Breul, in his edition, has often been too prolix in his notes. Prof. Carruth, to my mind, has no less often been too brief, or has omitted altogether to call attention to those unusual or irregular forms and constructions which in *Wallenstein*, and especially in the *Lager*, are more frequent than in the others of Schiller's dramas that are generally read in our colleges. And yet there was no need for such excessive limitation, since the whole volume contains about five hundred pages, so that some twenty or thirty additional pages of notes would not have materially affected the size and cost of the book, while they would have greatly enhanced its value as a college text-book. The following expressions, for example, required a note, or at least a fuller note than they received: *thät* in Lager 10, 16 (the note does not explain the form); *für* in Lager 10, 13, etc.; *bass* in Lager 29, 17; *Zwiebel* as a masc. in Lager 32, 32; *selbsten* in Lager 48, 4; also in Lager 51, 25; *schwüurig* in Picc. 19, 12 (Breul prints *schwierig*; but even then the meaning is not 'difficult of approach', but 'in Gährung'; cf. Sanders s. v. *schwierig*); *Wissenschaft* in Picc. 20, 1; *eilf* in Picc. 32, 5; *Böheim* in Picc. 51, 2; *sonsten* in Picc. 60, 12; *weil* in Picc. 66, 8; *ob* in Picc. 70, 21; *auf* in Picc. 99, 11; *ständest* in Picc. 119, 17; *darfst* (=bedarfst) in Tod 76, 4; *die hohlen Läger* in Tod 94, 17. A great many more instances could be quoted, but these will suffice to justify our criticism. To let such forms and constructions pass unnoticed is unpedagogic, in as far as it will necessarily produce carelessness on the part of the student who is lead to believe that an additional ending or some other change of form or word cuts no figure and is not worthy of his careful observation. Besides, the general character of Prof. Carruth's annotation clearly shows that he has not written his edition for very advanced students, who could possibly be supposed to be familiar with most of such archaic or unusual forms.

Again, there are quite a number of other instances where brief notes seem necessary to explain the thought of the passage. No doubt in such cases different annotators will always differ concerning the extent of required anno-



tation. Yet the shade of thought expressed in a passage often causes more difficulty to the student than the forms or constructions involved, and to my mind it is to be regretted that both Prof. Carruth and Dr. Breul have almost entirely confined themselves to notes on grammatical and historical points. The thought, bearing, force, and artistic value of certain passages or whole scenes should at least occasionally be explained and impressed upon our students. A literary masterpiece like *Wallenstein* seems imperatively to demand such treatment. To leave this part of the interpretation entirely to the teacher is certainly not always the wisest thing the editor can do, if he is interested in insuring a full appreciation of the work he edits. As specimens of passages that for some such reason seem to require fuller interpretation than they have received at the hands of Prof. Carruth, we may mention: PROLOG 7, 11-12; 8, 14-16; LAGER 37, 1; PICC. 24, 1; 28, 25; 40, 13; 77, 9; 90, 7-12; 107, 5; TOD 33, 7; 39, 18-20. On the other hand, in a few instances, as in LAGER 35, 8, the notes given contain unnecessary details, although we admit that such is very rarely the case.

We also find that the commendable desire of being brief has repeatedly induced the editor merely to give a translation where the difficulty involved should be, however briefly, explained; cf., for example, PICC. 32, 16 (the translation given will induce the student to mistake *bei* for English 'by' with the passive); 100, 26; 102, 4.

Some of the notes that are common to both editions are interesting inasmuch as they represent differences of opinion. PROLOG 4, 7 Prof. Carruth, following Düntzer, refers the much discussed *Kreis* to the auditorium, while Dr. Breul less acceptably interprets it as 'circle of spectators.' In either case, however, *Bühne* is not in apposition to *Kreis* and the comma after *Bühne* should be omitted.—PROLOG 8, 4 Prof. Carruth refers *den ungewöhnten Tönen* to the use of the metre, Dr. Breul to the subject of the play. Dr. Breul's interpretation is new, but he supports it not unsuccessfully.—PROLOG 8, 15 Prof. Carruth explains *ihren Schein* as referring to *Täuschung*, while Dr. Breul seems to give to *Schein* the mean-

ing of 'ästhetischer Schein,' referring *ihren* grammatically to *Muse* or *Kunst*.

A few more instances of difference of opinion will be mentioned in the following comments on some of Prof. Carruth's notes. PICC. 14, 6. *Schafe* does not refer to the courtiers, but to the citizens in general, particularly to the Bohemians.—PICC. 22, 9. It is difficult to take the proposed historical parallel seriously. The editor himself cannot tell us who is meant by Octavius, and we can surely not consider Questenberg unpolitic enough to suggest to Max the rôle of Brutus. The epithets *heilbringend* and *vorbedeutungsvoll* very naturally refer to the fame and renown attaching to the names of the two men themselves.—PICC. 51, 29. The translation gives to the line a cruel meaning which is almost the opposite of what it really expresses. Dr. Breul's interpretation is correct and his quotation from 'Der Taucher' very appropriate.—PICC. 52, 9. *Ruhm* seems to refer to Gustavus' reputation of being invincible (cf. 51, 9), although as a matter of fact he was not really defeated at Nuremberg.—PICC. 57, 3. This note should be on 33, 13.—PICC. 78, 15. *Gitschin* can surely not be called "a large city."—PICC. 91, 9. *Ich gebe* cannot be understood; rather *Es lebe*.—PICC. 102, 9. This note should be on 99, 11 with a reference to Lager 28, 13.—PICC. 110, 6. The note, though not wrong, is misleading, since the uncontracted form has nothing to do with the causative meaning of the verb.—PICC. 112, 7. This *e* is generally ascribed to the influence of the weak verbs; see Paul, 2. ed., p. 61 and Weinhold, 2. ed., p. 399.—PICC. 121, 10-13. The passage would lose much of its force if we referred *Schritt* to *Rache*. Wallenstein's own act must cause his perdition; cf. Bellermann ii, 160.—TOD 22, 10. This note should be on 20, 6.—TOD 23, 1. If anything were to be supplied, it would be *da*; but *nun* itself is used as a causal conjunction. The proposed insertion of *dass* would entirely destroy the sense of the line.—TOD 28, 21. A note should call attention to the "technical" meaning of *neuen Menschen*=homines novi.—TOD 28, 23. *Aufwand* is not 'prodigality,' but 'effort,' 'exertion;' *mit gleichem Aufwand*= 'equally easily.'—TOD 31, 1. *Dies Geschlecht* does not mean 'present humanity,' but

'this race (of ours),' i. e. mankind in general.—TOD 57, 9. *Sie macht die Kränkung gut* does not seem to me "auffallend" as Düntzer calls it, whom Prof. Carruth follows. Octavio says that the Emperor does not only forgive Buttler's intended desertion (p. 53), but even "makes good the wrong" previously done Buttler. For by confirming his appointment as Major General, the Emperor confers upon Buttler an honor similar to the one refused before.—TOD 63, 1. There is not so much of a "sudden change of tone" as Prof. Carruth seems to think, especially if we take *deiner=des Namens, den du führst* (p. 62, 11).—TOD 78, 13. *Entdeckt's* is evidently a mistake for *Entdeck's* since the countess invariably addresses Wallenstein with *du*. Kurz, Birlinger, and Buchheim print *Entdeck's*.—TOD 79, 6. The proposed change of reading "which seems inevitable" to the editor, is as arbitrary as unnecessary. The line as Schiller wrote it is beyond reproach, since in the context it cannot possibly be misconstrued. No wonder that "all texts have" the unchanged reading.—TOD 84, 26. Again the proposed change is uncalled for. Instead of improving the passage it detracts materially from its force. The poet very happily implies that the *Gedankenlosen* have no *Busen*, that is "no heart" (l. 23): *Nichts fällt (bei den Gedankenlosen) in eines Busens stillen Grund (wie es wohl bei tieferfühlenden Naturen der Fall ist)*.—TOD 144, 15. It cannot be denied that the line is troublesome; but Prof. Carruth's interpretation is not convincing. The comparison between Wallenstein and Archimedes may be far-fetched and the parallel but faint. But a comparison between Wallenstein and Max is still less plausible since the causes leading to their respective deaths are entirely different. Prof. Carruth's chief objection is to *jener dort*. But could *dort* not be taken to modify the following *in seinem Zirkel*, the *seinem* referring to *jener*, not to *er* (Wallenstein)? 'He will fall like that other one (who fell) yonder in the midst of his circles.'—TOD 166, 10. According to Düntzer and others *krumm* does not mean 'sway-backed' but 'spavined.'—TOD 174, 7. *Gut* modifying *Glück* was not "unusual" in Schiller's time, in fact is not so now; cf. *auf gut Glück*. See Sanders s.v. *Glück*.

The edition contains a good map, a facsimile of the 'revers,' and a few well-executed historical portraits, all of which additions are well-adapted to stimulate interest in the drama and its historical background.

On the whole, however, the entire book shows too much the lack of a finishing hand, of a careful final redaction. Traces of hasty work are too frequent, even for a first edition. If, as we learn, a second edition may be published before long, we have a right to expect at least a correct text with lines numbered, while we hope for a carefully revised and somewhat more liberal body of notes. As the book is now, notwithstanding its various good features, which we cheerfully acknowledge, it cannot be called an adequate edition of one of the greatest masterpieces of German literature, and we still have reason to look forward with expectation to the edition of *Wallenstein* announced by Messrs. Ginn & Co.

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#### GERMAN LITERATURE.

*Goethe* von RICHARD M. MEYER, Preisgekrönte Arbeit. Berlin: Ernst Hofmann & Co., 8vo, pp. 600, 1895.

THE publishing house of Hofmann & Co. offered July 15, 1891, a prize of three thousand marks for the best Goethe biography, and this prize was awarded Oct. 1, 1893, to Dr. Richard M. Meyer, Privatdozent in the University of Berlin. The work is a book of about 600 octavo pages, well printed and aims to treat chronologically Goethe's life and works. In view of the enormous critical and biographical work which is being done in Germany on Goethe, it is highly desirable that a biography should appear from time to time which should present to the public Goethe the man and the poet in the light of the most accurate thought of the period. Such is evidently Dr. Meyer's intention. He aims to popularize the most fruitful investigations which have appeared on Goethe in recent years and thus to correct the many false views and impressions of the poet current in Germany. The author complains that Goethe is not sufficiently read in Germany and hopes

by his book to stimulate the public to a more intelligent, critical study of the national poet.

The book is singularly free from those long quotations which makes Düntzer's biography such dreary and unprofitable reading. Dr. Meyer is not satisfied with the mere accurate statement of facts, but aims throughout at the interpretation of the poet. He is thoroughly acquainted with the best critical material on Goethe, states the gist of the various critical views clearly and definitely, and generally takes a very sound attitude toward them. The only serious criticism that can be urged against the book is that it will hardly fulfill the purpose for which it was written. It is clearly intended for the general reader whose knowledge of Goethe is slight or superficial. But Dr. Meyer is so fully imbued with his subject and is so strongly conscious of the many questions, sometimes of a technical nature, that have been raised in connection with the character and works of Goethe, that he but too often addresses himself to the scholarly world rather than to the general public, for whom these problems have little or no interest. It seems to us, for instance, that it is hardly in place in a book of this sort to devote so much space to the many critical questions which are involved in the composition of *Faust*. The author proceeds here chronologically, takes issue with the various commentators of the drama and introduces much material which is apt to perplex the uninitiated reader rather than give him that stimulus for the critical study of the poet which is the avowed aim of the book. The same thing is true of most of the chapters of the book. The author wishes to discuss or at least touch upon almost every work of Goethe, and the chief criticisms made upon it. This overburdens the book with many names and titles which can be of little or no help to the general reader and will likely discourage many. A popular biography cannot, in the very nature of things, be complete and the insertion of titles and biographical details cannot make it so. A judicious sifting of the material and a strong emphasis upon the characteristic biographical and literary facts are essential to such a work. Herman Grimm, whose book on Goethe has done perhaps

more than any other work for the intelligent, general appreciation of the poet's genius and character, said some two years ago in one of his lectures, that if he were to rewrite his book, he would probably reduce it considerably, that the book although economically constructed, still contained much material that overburdened it and was of no importance to the general understanding of Goethe. Such self-denial Dr. Meyer has not shown in his biography. As it is, we doubt whether the book can do as much for the beginner as Grimm's work and for the closer study of Goethe, Dr. Meyer's biography is insufficient.

There are, however, several chapters in the book which, on account of their clearness of statement and excellence of judgment, deserve to be read for their own sake. Among these we class the chapters on Schiller and Goethe and on Goethe's scientific studies. In comparing Goethe's genius with that of Schiller, the author rejects the current idea that Goethe was the great realist and Schiller the idealist. If the difference between them had been as great as some critics have stated it, no permanent union would have been possible. Every true poet, the author justly urges, must be both an idealist and a realist. Goethe and Schiller are both close observers of nature, both work inductively, but with Schiller this process of induction is much more rapid than with Goethe. Almost simultaneously with the particular object observed, Schiller sees the general, and it is due to this sudden induction that Schiller's creations are less life-like than Goethe's.

The chapter on Goethe's scientific ideas and methods, is the clearest popular presentation of this difficult subject of which we know. Dr. Meyer shows that the strength and weakness of Goethe's scientific studies spring from his peculiar poetic nature. In developing this thought, the author gives us an excellent description of the most striking elements of Goethe's genius.

The style of the book is clear, falling perhaps too often into eulogizing periods. The reflections of the author are in many places so suggestive that the student of Goethe



will find himself amply repaid by reading the book.

MAX WINKLER.

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#### PROVENÇAL LITERATURE.

*Ueber die provenzalischen Feliber und ihre Vorgänger.* Rede bei der Uebnahme des Rektorats gehalten in der Aula der Universität Greifswald am 11. Mai, 1894, von EDUARD KOSCHWITZ. 48 pp. Berlin: 1894. Gronau.

THE year 1894 was noteworthy for the New Provençal literature; the publication by professor Koschwitz of his *Grammaire des Félibres* marks, as M. Lintilhac has well said, the close of the heroic period. During the past twelve months there has also been a deepening of interest in the literary movement in southern France; there have appeared in the magazines from the pens of various writers, articles that indicate a growing appreciation of the scope and success of this movement. The most important contributions to the study of the subject are the address of Professor Koschwitz, and two articles on Mistral by M. Gaston Paris, which appeared in the *Revue de Paris*.\* Of the latter we need say here only that they are written in the delightful style and from the scholarly point of view usual to their author.

Dr. Koschwitz' address gives a rapid survey of the literature of southern France from the Troubadours to the Félibres. After the decline of the Troubadours, which quickly followed that of the courts which had furnished their patrons, the southern country soon ceased to have an independent common literary language; those few writers who did not use the French language, wrote each in his local dialect and hence, with the exception of a handful of the most noted, they had a small circle of readers and a limited reputation. In spite of this, the poetic spirit continued, and each generation, up to our own, had its poets, some of them of fair literary merit. During the first half of the present century a marked increase in the number of poets showed itself in Provence, Jasmin especially winning a high place in the esteem of all France. There also arose num-

\*Oct. 1 and Nov. 15, 1894.

erous local associations of poets and lovers of poetry, but the decisive starting point in the history of the modern movement in Provençal literature was the organization in 1854 by Mistral, Roumanille, Aubanel and several others, of the *Félibrige*, or society of the *Félibres*, the aim of which was to unite the lovers of Provence and to revive its ancient glory. The success of the movement thus inaugurated has been one of the wonders of our century. Soon after the formation of the new association, followed (1859) Mistral's masterpiece, *Mireille*, the reception of which was as enthusiastic at Paris as at Avignon. Since Mistral and Roumanille were both from the district of St. Remi, on the east bank of the Rhone, and in view of the influence of Roumanille as the precursor of the *Félibrige* and of Mistral as the most successful and important of its members, it resulted that the dialect in which they wrote, the everyday speech of their home, was in its essential features adopted by the *Félibres*, and Provence had once more a literary language.

From these beginnings the Provençal renaissance has made increasing and rapid progress. New poets of solid worth have arisen; new members have flocked to the *Félibrige*, and it has become in a measure the "Académie provençale"; its aims and labors include the scientific study of the language and out of it has sprung the *Revue des Langues Romanes*; it has grown until its branches have had to be divided into four provinces, embracing all southern France and Catalonia. The poetry of the *Félibres* has long since won such a standing that it can no more be classed as dialect literature, and the speech of Saint-Remi is becoming to the Provençal what the Tuscan is to the Italian. Mistral has the joy of living to see the triumph of the movement, to the success of which he has contributed so much.

Koschwitz has handled his subject with great clearness and conciseness; in one respect his treatment constitutes a valuable addition to literary criticism in this field: he establishes clearly the historical continuity of the Provençal literature and the close relation of the poetry of the early part of the century to that of the *Félibres*; at the same time he



distinguishes the new elements introduced by them on account of which we rightly date the revival from the formation of the association—the *Félibrige* constitutes the first organized effort toward the literary reunion of Provence. All other writers who have done the *Félibres* justice have been too much inclined in their enthusiasm over the movement, to consider the *Félibrige* as a "spontaneous generation."

The pamphlet before us is one of those accurate summaries of literary facts and tendencies so valuable to have at hand; students will find it helpful both at the beginning and at the close of a detailed study of the New Provençal literature, while the general reader who wishes a concise view of the literary situation as it is to-day in southern France will find it at once the newest and most valuable résumé of the subject.

It may be mentioned that Professor Koschwitz has paid a tribute to the value of Restori's little manual, *Letteratura Provenzale*, by using it as the basis of his treatment of the period from the close of the fifteenth century to Jasmin.

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#### CHAUCER.

*Chaucer's Canterbury Tales*, edited with an introduction, by ALFRED W. POLLARD. London and New York: Macmillan & Co., 1894. 2 vols.

OF a man who had written a *Chaucer Primer* and tried his hand once before at editing the *Canterbury Tales* one would naturally expect no ordinary work. The editor's former edition (Kegan, Paul, Trench & Co., 1886), though printed with small type, was in exquisite form, and similar good taste is displayed in the present edition; in fact, most readers will prefer the open face of its type and care less that the paper is not so superfine.

The editor began his studies early enough to be able to speak in 1886 of the days of his "first Chaucer enthusiasm" as a thing of long ago. He felt himself ready to edit the poet, and issued the edition referred to. It consists of a text with a brief glossary and an introduction in which was given the usual

information as to the poet's life and works. What idea Mr. Pollard then had as to the duty of an editor may be seen from his statement of the "principle" on which he "constructed" his text:

"By taking the easiest readings from seven good manuscripts (the Harleian and those of the Six-Text edition), a large concession has been made to modern laziness, while the editor can still console himself that not one letter has been altered at his own discretion, or without manuscript authority."

Between 1886 and 1894 his ideas have improved somewhat: he follows the Ellesmere MS. with moderate deviations, and recognizing that a brief glossary is not sufficient to enable a modern to read Chaucer understandingly, he has added notes. These are fair: they have the advantage of avoiding the elaborateness of Skeat's, but they are occasionally too scanty, and were evidently written in a genial holiday spirit. That is, they are not the result of a conscientious desire to find out the truth and explain all the real difficulties, but embody such information as the editor happened to possess or found easy at hand, while many difficulties are passed over unnoticed. We may draw a few examples from the first lines of the *Prologue*. The *ther as* in 34 does not attract the editor's attention, but from 172 on he regularly translates it 'where that,' while *thilke* is rendered 'that same.' He deems it necessary to warn the reader not to drop the *-e* of *nekke* in so easy a line as

His nekke whit was as the flour-de-lys,

But leaves him to struggle alone with such lines as

Gif me the victorie, I aske thee na more.

We are told (18) that "In Chaucer, as in French verse, words spelt alike but of different meaning are accepted as rhymes." Why limit the statement to French verse? A reference to Sweet's *Primer* would have prevented the translation of

A Monk ther was a fair for the maistris

by "one likely to be master." How is the uninformed reader supposed to understand line 107? Though the passage in the *Roman de la Rose* cited by Tyrwhitt probably suggested the account of the table manners of

the Nonne, the lines—

Hire over-lippe wyped she so clene,  
That in hir coppe ther was no ferthyng sene  
Of grece, whan she dronken hadde hir draughte

find a better echo in Hans Sachs'

Vnd wisch den mundt ehe du wilt trincken  
Das du nit schmalztig machst den wein

than in any of the usual references. Under 193-4

I seigh his sleeves ypurfild at the hond  
With grys, and that the fyneste of a lond

reference might be made to *Piers Plowman* ii. 9:—

Purfild with pelure þe finest upon erthe.

The elaborate record of variant readings are said to be given "for the sake of the curious in such matters," but it would appear that they are a part of the preparation for the library edition that the editor first planned but fortunately abandoned in favor of the better equipped Professor Skeat.

It is evident that Mr. Pollard reads Chaucer with the pronunciation of Tennyson, except where meter or rime demand some consideration of the poet's own speech; what a delightful form of English this process must evolve. He would have preferred to print Chaucer entirely in modern spelling, for he

"feels strongly that, at least for the present generation, if Chaucer is to win the popularity which is his due, it must be by his being read as any other poet is read, and not as a text-book for students of Middle English."

And then follows a sling at such phonetic texts as Sweet's, which "make a mountain of a mole hill for the pleasure of afterwards paring it away." There will always be lazy people who are glad to have such excuses made for them. They read Goethe in much the same way and do get more or less out of the process. But does it matter much whether or not Chaucer and Goethe are popular among such people? The truth is that it does not take a great effort to acquire a fair Middle-English pronunciation, and, with the books now available, most teachers find little difficulty in teaching it in the first half-dozen lessons.

There is no indication that the editor realizes the dignity and importance of his undertaking or possesses any other preparation

for his task than was furnished by the everyday dilettante acquaintance with current Chaucer literature. He is even less in earnest than he was in 1886 and has gotten tired of much of the subject. He sums up the poet's life in "seventy words" and flippantly adds,

"The old lies about Chaucer's life and the poems absurdly attributed to him have been nailed to the counter again and again, and it ought not to be necessary to serve up the same stale dish every time we reprint his works."

He will not bother with such things but "proposes to embark on the pleasant little task" of "discussing one or two aspects of Chaucer's development as a literary artist."

The edition is a good one for those whom the editor apparently had in mind: persons of literary tastes who want to know something about Chaucer without bothering to find out just what he said and how he said it.

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#### FRENCH LANGUAGE.

*Preparatory French Reader.* With Notes and Vocabulary. By GEORGE W. ROLLINS, master in the Public Latin School, Boston. 8vo, pp. 241, 67. Boston: Allyn and Bacon, 1894.

MR. ROLLINS' object is to "furnish interesting matter for first readings in French." He gives us no clue as to his position on the present vexed question as to when these "first readings" should best begin, and without this knowledge it is somewhat difficult to judge of the fitness of the selections. If reading is to begin with a month's introduction (or less), as many of our best educators now advocate, the first selection (Ortoli's *Compère Bouc et Compère Lapin*) seems a little too difficult. For example, there are four cases of the so-called "historical" infinitive on the first page of this piece. As this construction still awaits its reasonable explanation, it would seem best not to puzzle beginners with it at the outset.

Nearly one-third of the book is occupied by an abridgment of the oft-printed *Voyage de M. Perrichon*; the remaining two-thirds include two animal tales of Ortoli; two brief

contes of Lemaître; five historical pieces on the period of Louis XVI; two fables of La Fontaine, about a dozen other short poems, etc.

Töpffer's *Lac de Gers* (from the *Nouvelles Genevoises*) is presented, but with a great many omissions, of which the reader is nowhere advised. The celebrated *Chanson de la Palisse* is also included (p. 106), but no hint is given of its composite authorship, nor even of its humorous intent. Without this information the piece inevitably will appear ridiculous to beginners and to uninformed teachers. The contention by "M. de la Palisse" *qu'une jument Est toujours une cavale*, I should prefer to render: 'A horse is always a steed,' in place of 'a pad is always a horse' (p. 225), as the former retains the poetic coloring of the word *cavale* and avoids the obsolete word *pad*.

In general, the selections are very suitable for early readings. Notes, vocabulary and the table of irregular verbs have been prepared with evident care. A few inaccuracies should be noted:

The note (p. 209) on the adj. *décadent* is very lame; we fear the editor has missed the full force of Lemaître's witticism. *Oût* (p. 213) is not "an old word for *moisson*," as stated, but an approach to a phonetic spelling of *Août*. The derived meaning in La Fontaine is too obvious to need explanation. *Dites voir* (p. 224) should not be translated "Let's see!" as *voir* is Latin *VERE*, and the expression is equivalent to *Dites donc*. Translate rather "Say!" This adverb (*veir, voir*) is common enough in Old French, and apparently has survived in the folk-speech of French Switzerland and Savoy.

*Par* in the expression *de par l'autorité* (p. 99), has nothing to do with the preposition *par* (Vocabulary, p. 37). It is strange that this time-honored misconception should thus persist after so many corrections. One must regret the tendency to slang in the translations: "talking big" for *faire des phrases* (p. 226); "come off!" for *allons donc* (p. 229), and one or two other instances.

Errors in printing noticed: *querir* for *quérir* (p. 101); wrong heading to p. 105 (*Pallisse* for *Palisse*, pp. 107, 109); *citronille* for *citrouille*

(p. 11 of Vocabulary). These are hardly worth noting, and this comparative freedom from typographical errors is praiseworthy.

THOMAS ATKINSON JENKINS.  
Gwynedd, Penna.

#### SPANISH PUBLICATIONS.

1. *El Pájaro Verde* by JUAN VALERA, Revised and Annotated for the use of English students by JULIO ROJAS. New York: W. R. Jenkins. 12mo, pp. 83.
2. *Partir á tiempo*, Comedia en un acto por DON MARIANO JOSÉ DE LARRA. Edited and annotated by ALEXANDER W. HERDLER. New York: W. R. Jenkins. 12mo, pp. 51.
3. *El Final de Norma*, por PEDRO A. DE ALARCÓN de la Real Academia Española. Arreglada y anotada en Inglés por R. D. DE LA CORTINA. New York: W. R. Jenkins. 12mo, pp. 297.
4. *El Desdén con el Desdén*, Comedia en tres jornadas por DON AGUSTIN MORETO. Edited, with Introduction and Notes by ALEXANDER W. HERDLER. (New York: W. R. Jenkins). 12mo, pp. vii, 128.
5. *Spanish in Spanish*, or Spanish as a living language. A practical method of making Spanish the means of its own mastery, by LUIS DUQUE. Boston: Allyn & Bacon. 8vo, pp. 402.

MR. JENKINS, after publishing in 1887 Bretón de los Herreros' comedy *La Independencia*, has lately continued the series of "Teatro Español" with Larra's *Partir á tiempo* and Moreto's *El Desdén con el Desdén*, and begun two additional series, "Cuentos Selectos", and "Novelas Escogidas," with Valera's *El Pájaro Verde* and Alarcón's *El Final de Norma*. Those who take an interest in the teaching of Spanish will be pleased to see a publisher have the courage to enter upon this new field, since we may conclude that the demand for Spanish school-books is growing. Moreover, the announcement that these books appear "with notes" may have drawn a sigh of relief from those who had used *La Independencia*, or Spanish books printed in Spain, and found that even a careful handling of the dictionary left



many a mystery unsolved. Let us see in how far these books come up to our expectations.

Since the editors of nos. 1, 2, and 3 do not state for whom they intend their publications, it is only from the notes that we are able to draw our inference. Here follow the first five of each book. *El Pájaro Verde*: Pájaro. Bird. *Hubo*. There was. Third person singular, past definite of the impersonal verb "there to be." *Vivimos*. We live. Infinitive "Vivir." *Amado con extremo*. Greatly beloved. *Dilatado*. Vast, extensive.

*Partir á tiempo*: *En pié*, standing. *En letras*, in bills of exchange. *Pobrecillo*, poor fellow. *Estoy repasando*, I am reviewing. *Vaya*, "that would be more sensible."

*El Final de Norma*: *Guadalquivir*, from the Arabian "wad-al-kebir," great river, was called "Baltis," modern "Betis." *Á la sazón*: just at the time. *Ostentaba*, imperfect of *ostentar* or *enseñar*, to show. *Esplendurosos*, adjective of the noun *esplendor*, gorgeous, splendid. *Poniente*, or *oeste*, west. It is so called being where the sun sets (*pone*), just as *levante* or *este*, where the sun rises (*levanta*).

It is clear that such notes can be intended only for the very earliest stage of study; we might, therefore, expect the text to be so carefully edited that the learner will get no wrong information from it, or stumble over something that no amount of thought will remove from his path. In *El Pájaro Verde* we find very few misprints, because *i* for *í* is not of sufficient importance to be mentioned here; still *aute* for *ante*, *como* for *como* may cause trouble, and "la Princesa, después de ponerse un elegante trape de mañana y de meteruco precesitos en unas elegantes babuchas," for *traje* and *meter sus piecitos*, is sufficient to worry any learner.

As for *Partir á tiempo*, modern accentuation has been entirely disregarded. This may not be an important matter in nouns ending in *-ón*, but *tenta*, *serta*, *ánimo*, *sí*, *sinó*, and other like words should not be without accent; after all, it might be just as well to give the learner all the accents the Spanish Academy prescribes, since they are more of an aid than otherwise. We should also like to insist upon "asides" in a play being

printed as such, and not as stage-directions. And once a teacher edits a text for school purposes, the grammar should be correct; the pronouns *le*, *lo* and *la* should be used according to the set rules, even where the author does not discriminate between them. Forms like "*la* he hablado" should not occur in school texts. Alarcón in his *Final de Norma* (Madrid, 1884, probably the last edition revised by him), uses *lo* constantly for masculine singular, direct object, but just as uniformly *le* for feminine indirect object. Why, in the New York edition, the *lo* should occur sometimes corrected as *le*, when referring to a person, and as frequently in the same circumstances still be *lo*; why we should find the feminine *le*, as correctly used by the author, changed into *la*, it is impossible to appreciate. Neither is there any apparent advantage in changing in most cases the second person plural pronoun, as a form of address, into *Usted*, while other cases escape the editor's notice.

But we have a more serious objection to *El Final de Norma* as a school-text. An extravagant story like this, written at the age of sixteen, and which the author himself disliked, should not be given to the learner as a measure of an Academician's powers. By all means let us read Alarcón, not *El Final de Norma* nor his somewhat polemical larger novels, but his three volumes of *Novelas Cortas*, his *Capitán Veneno*, and best of all, in advanced classes, his unsurpassable *Sombrero de tres picos*; the student will thus gain a fair estimate of the author's possibilities as a literary artist and he will desire a more extensive acquaintance with this writer.

If we are to edit *with notes*, let us aim high. Let us give an introduction about the author's times, life and works that makes clear his importance; a bibliography that may be a trustworthy guide to those who wish to read other works of each author edited; let us trace in how far the author may already be known in an English garb, or in opera; let us state what dictionary we expect the student to use,<sup>1</sup> and explain *only* what the dictionary does not make clear. Let

<sup>1</sup> Even the bulky Velázquez is not too good; only Tolhausen comes near being satisfactorily complete.



us try to give the text as nearly correct as intelligent proof-reading can make it, since otherwise the advantage of using it is more than doubtful. Do not let us try to make the student believe that *la coulisse* is a call-boy, who is to introduce a new-comer to the family-gathering on the stage; that the *river Bétis* derives its name from the *province Bética*, or the Torre del Oro was so called for any other reason than that here was the chief deposit for American gold. If these requirements are at last regarded as necessary in our French and German texts, why not give the student of Spanish the benefit of the experience we have gained in other branches? Why not select some of the best productions of each author, of Bretón, García Gutiérrez, Hartzenbusch, Ayala, Tamayo among the dramatists; of Trueba, Alarcón, Pérez Galdós, Valera, Valdés, Pereda among the novelists; of Becquer, Campoamor, Nuñez de Arce among the poets, and give the students a glimpse of Spanish character, as it finds expression in modern literature?

*El Desdén con el Desdén* (no. 4) is a piece of real classical literature, and of the very best, a play that would afford ample opportunity for skillful editing, because some passages are difficult to understand, written as they are in the "conceptuoso" vein.

A reading of the present edition of this play shows that since editing *Partir á tiempo* Mr. Herdler has concluded to accent Spanish as is done to-day, and has carefully read proof for the accents; in fact, I notice only the mistakes ¿ que tanta? for ¿ qué tanta? (p. 6, line 9); hacia for h́acia (p. 44, line 24) mas for más (p. 50, line 9); p. 107, line 6, read mamola. Stage-directions also are in the main correct; however, p. 16, 2 lines from end, we should read Polilla; p. 29, line 21, read *Aparte*; p. 46, line 11-12, after Si haré, read *Aparte*; p. 48, line 10, read *Aparte á Carlos*; p. 56, line 6, read Música; p. 66, line 2, should not be aparte; p. 72, line 8, read *Aparte*; p. 90, line 31, and p. 91, line 22, read *Ap. á Carlos*; p. 93, line 7 and 18, read *Aparte*. Misprints are few; on p. 6, line 27, read polilla; p. 33, line 11, read entre; p. 43, 16, lo, read te; p. 61, line 25, read me ha.

A correction should be made p. 32, at the end:

Desde que al albor primero  
con que amaneció al discurso  
la luz de mi entendimiento  
y el día de la razón,  
fué de mi vida el empleo  
el estudio . . .

I would suggest to read in the first line *aquel* for que al.

Let me now first say something about the Introduction, to offer later a few words concerning the Notes. If Mr. Herdler will permit me to read proof for him in the first two sentences of the Introduction, it will be as follows:

"Don Agustin Moreto y Cabaña was born in *Valencia* (read: Madrid) *about the year 1600* (read: in April, 1618). Very little is known of his life, *save that he died* (read: He died) *as the Rector of* (read: in) the Hospital del Refugio in Toledo, on October 28th, 1668 (read: 1669)."

This information, with a few more facts that might interest students, may be found in the "Discurso Preliminar" to Moreto's works in the Rivadeneyra collection, vol. 39; likewise in Barrera's *Catálogo del teatro antiguo español*; also in Wolf's Supplement to Julius' German translation of Ticknor; moreover in Schaeffer's *Geschichte des Spanischen Nationaldramas*. Ochoa may have been an eminent critic, but since 1838 no other part of Spanish literary history has changed so entirely as that of the drama, and this writer should be consulted only for his opinions, not for his facts.

The rest of the Introduction, as far as it bears upon the language of the play will be considered together with the Notes.

The short remarks on versification which we find on p. vii are also unsatisfactory; not a word being said about hiatus, a student will be at a loss to see why he should scan, in one case:

Porque | no hay con | él que á os | curas

and in another:

Conde | crádi | to es | de la noble | za.

The rule of hiatus in Spanish has puzzled even Morel-Fatio and Krenkel, and if our

\* Mr. Herdler quotes Ticknor with volume and page without mentioning the edition he uses. Strange to say, the German translation is more serviceable than the English original. Prof. F. M. Warren in his *History of the Novel* always refers (p. 352) to the German edition.

editor has some definite information on the subject, he will do many a worker a service by communicating it. Fortunately we no longer think: "das Beste was du wissen kannst, darfst du den Buben doch nicht sagen." Moreover, when we read: "Iambic verses of three and five feet occur also, as in Act i., Scene i." it would be better to give the lines together with the statement. When we learn that "the four-line stanzas of from six to eight syllables (*letrillas*) are songs written in iambic-anapaestic metre," we should like to see these *letrillas* scanned, the more so as in the notes the editor thinks it necessary to acquaint the student with Daphne's history, and it would seem that whoever does not know of Daphne will hardly be familiar with the technicalities of verse. Likewise the statement that "either lines 2, 4, 6, etc., rhyme by assonance, or else lines 1 and 4, 2 and 3, 5 and 8, 6 and 7, etc." might have been made of some value by showing the difference between rhyme and assonance in Spanish, by exemplifying the possibilities of assonance in the play, and by indicating why the author sometimes lapses from rhyme into assonance and vice versa. Everything considered, if the whole introduction had been omitted, its absence would not have done violence to the editor's judgment.

To come to the Notes. Mr. Herdler says in his Preface, "the peculiar character of the comedy renders its annotation a task of unusual difficulty." I might venture to omit the word *unusual*, since all the celebrated Spanish plays of the seventeenth century are equally difficult to annotate, chiefly on account of corrupt texts, of passages that are bombast verging upon nonsense, and of the lack of an historical dictionary of Spanish, such as we have for French in Godefroy and Littré. Fortunately our text does not show signs of being corrupt, but as the editor remarks in his Introduction, "occasionally the general excellence of the piece is somewhat marred by plays upon words, or an inclination to bombast." As for the plays upon words, they are characteristic of the Gracioso part in Spanish drama, and a good knowledge of the language will be a key to their meaning, but the bombast can be understood only by a solid array

of parallel readings from contemporary sources, or by special revelation. Fond though I am of trying to solve mysteries of this kind, I confess that there are passages which, even with the aid of our editor's explanations, remain meaningless to me.<sup>3</sup> I should hesitate to attempt the editing of a Spanish play of the Seventeenth century before I had assured myself of the meaning of doubtful passages. Whoever has seen Krenkel's edition of Calderon's *Mágico Prodigioso* will remember his "Excurs zu iii, 63, ff.," where, after submitting five compact pages of thorough learning, even he does not dare to pronounce an opinion and says:

"Welche von beiden Erklärungen den Vorzug verdiene, wird sich erst dann ausmachen lassen, wenn noch mehr Parallelen aus spanischen Schriftstellern gesammelt und zur Vergleichung herangezogen sind."

I should not advocate making our Spanish text-books ponderous tomes of learned disquisitions on all difficult points, but if an obscure passage requires several pages of notes for its elucidation, the student will derive more benefit from their perusal than from that of a few lines of unsatisfactory explanation.

Concerning a few passages I should like to submit explanations different from those offered by the editor. Without laying stress upon the notes to p. 11, which propound some matters of Greek mythology and remind one of the prologue to the first part of the Quijote, and without proposing to mention every case where I merely suspect the exact meaning was missed, I note the following:

P. 20, line 20:

se le vayan los ojos, hechos fuentes,  
tras cualquiera galin. . .

*hechos fuentes* means here, not "changed into mirrors" but 'into fountains,' that is, 'she will cry her eyes out.' For, how *her* attention could be attracted by changing *her* eyes into mirrors, is more than I can see.

P. 27, line 25:

. . . vengo hasta aquí,  
como hace fuerte el verano,  
á pié . . .

<sup>3</sup> V. gr., p. 16, lines 19-23; p. 50, lines 11-15; p. 70 the wonderful song:

El que solo de su abril, etc.

not "since summer is at its height" but "I come on foot all this distance, since summer gives strength." Polilla is speaking nonsense in the whole scene, and the enervating effect of a Spanish summer is well known.

P. 38, line 13:

¡ Que bravo botón de fuego!  
Échala de ese vinagre,  
y verás para su tiempo  
qué bravo escabeche sale,

not "what an inflammable substance you are to her!" but: "How well you are cauterizing her." Polilla is fond of medical terms and of medical advice (cf. p. 6, line 5, where, by the way, "tiras algo á bermejo" means: "you are of a sanguine temperament," so excitement is liable to bring about apoplexy; also pp. 26-30; p. 43, line 30; p. 46, 11, etc.) and his remark here means: "This is the way to treat her complaint."

P. 40, line 15:

. . . fingimiento.  
POLILLA. Señor, llévale adelante,  
y verás si no da fuego.

not: "dar fuego, to take fire (that is to fall in love,)" but "set her afire, cause her to fall in love," *fingimiento* being the subject (compare p. 26, line 10, and p. 72, line 9.)

P. 42, line 23:

Hazle un favor, golpe en bola,  
de cuando en cuando al cuitado.

Compare p. 47, line 24, "hazle un favorcillo al vuelo," and translate: "show him some kindness the first time occasion offers, unhesitatingly."

P. 42, line 33:

más entero que bolsa de miserable

not: "more unyielding than a beggar's purse," but: "than a miser's purse."

P. 48, line 16: engañar á dos carrillos.

This is not simply "to deceive with both cheeks, a strong expression for duplicity." *Comer á dos carrillos* means: "to eat unmannerly" (the *Siete Partidas* says it is "manera de bestias mas que de homes;") therefore our passage means: "shameful deception."

P. 56, line 22: el nácar, is not "the rose color," but "mother-of-pearl color," though in the seventeenth-century plays we will find it to mean a shade of red, which Salvá in his

Dictionary (Paris, Garnier, 1885) names *rouge orangé*.

P. 59, line 28:

¡ Cómo aquí á hablar no acierta  
mi vanidad, de corrida ?

*de corrida* means here, not "abashed though I am," but "why does not my vanity for very shame, prompt me what to say?"

P. 62, line 20:

DIANA. Decid que estoy indispueta.  
que me ha dado un accidente.  
CARLOS. Luego con eso licencia  
me dais para no asistir.

not: "that I have met with an accident," but: "that I have fainted." Diana's having met with an accident would be the reverse of an excuse for a gallant to leave her.

P. 63, 10:

DIANA. Hame dado un accidente.  
POLILLA. Si es cosa de la cabeza,  
dos parches de tacamaca,  
y que te traigan las piernas.

The last line does not mean "let them bring you legs," nor "let your legs bring you," and therefore not "come to see the fête," but: "let them rub your legs" in order to relieve your head.

P. 67, line 16:

pese á mi alma,

not "though it grieve me to the very heart," but "hang it!"

P. 69, line 9: Polilla compares the ladies with "el cardo" of which only the interior is of use. This is not "the thistle" but "the artichoke." In what country are thistles raised by gardeners and sold as food?

P. 72, line 8:

Otro correo dispara,  
mas no dan lumbré los tiros.

not: "a figurative expression meaning to shoot; the proper expression would be: mandar un mensajero," but a play upon the meanings of *correo*, a messenger, and a bomb; translation: "she shoots off another bomb, but her shots do not set you afire," (compare what was remarked to p. 40, line 15).

P. 73, line 14:

DIANA. ¡ Yo despreciada !  
POLILLA. Eso sí, (Ap.)  
pese á su alma, dé brincos.

not: "what do I care if it pain her to the very heart provided I can leap for joy," but 'confound her, let her be furious.'

P. 79, line 20. Lope was not called "el fénix español" because "he restored Spain to her former literary eminence" of which in his time nobody had any knowledge, but merely because there was only one Lope in the world.

P. 80, line 20:

. . . el perro del hortelano.

not: "the gardner's dog who dislikes to see goats and oxen eat cabbage because he himself despises it," but 'who begrudges others what is of no use to himself, the dog in the manger.'

P. 82, line 22:

DIANA. ¿Que pudiera ser, no infieres,  
que saliese yo con él?

POLILLA. Sí, señora; pero él  
sabe poco de poderes.

not: "he knows little of possibilities (he deals in realities)," but a play upon the meanings of *poder*, the verb, and *poder*, a power of attorney.

P. 84, line 15:

PRÍNCIPE. Proseguir el dulce acento  
que nuestra dicha celebra.

CARLOS. Yo seré imán de sus ecos.

not: "I shall be the subject of her (Diana's) conversation," but: 'I shall follow their melodies.' (compare p. 85, line 7:

¿me llamas,  
cuando ves que voy siguiendo  
este acento enamorado?)

P. 86, line 24:

DIANA. se ha de abrasar, ó no es hombre.

POLILLA. Eso fuera á no estar hecho  
el defensivo, y pegado.

not: "if he were not by nature unapproachable and stubborn," but: 'if the cooling plaster had not been applied.'

P. 89 line 6:

. . . estamos hechos  
tan debajo de una causa . . .

not: "we are made so exactly in the same mould," but 'we were born so exactly under the same star,'

P. 89, line 31:

Como diestro  
herir por los mismos filos;  
que esa es doctrina del negro.

The last line does not simply mean: "this is very clever indeed" nor does it "probably

derive its meaning from necromancia," but: 'this is fencing tactics.' The "espada negra" was the practising sword, compared with "espada blanca" or "de matar."

P. 92, line 11:

el sangriento labio,  
que fino coral vertiendo,  
parece que se ha teñido  
en la herida que me ha hecho.

The second line is not exactly "sparkling like fine corals," but "dripping with (my) blood," of course to be taken as bombast.

P. 92, line 24: For "Carlos is now sorry." . . read 'C. pretends to be sorry.' . .

P. 93, line 18:

DIANA. Yo pierdo el entendimiento.  
. . . este es un incendio.

POLILLA. Eso no es sino bramante (Ap.)

*bramante* is not "storm," but: 'amorous desire' (compare p. 46, line 6:

Sé tretas bravas  
con que has de hacerle bramar)

P. 107, line 4: I would prefer to say, instead of "I shall not marry you:" 'I cannot marry you, since I am only a servant and below you in rank.'

In conclusion let me say that the editor deserves our thanks for making Moreto's best play available for class use, although the edition is far from perfect, but the defects can be remedied in a subsequent edition, for which I trust there will soon be a demand. If Mr. Herdler should feel inclined to edit further Spanish classics, there are two ways of going about it: either undertake the extraordinary amount of study which a good annotated edition requires, or simply give a careful text-reprint. There is room for both in American classes, and the number of plays that would deserve consideration could not be exhausted in many years.

*Spanish in Spanish* (no. 5) is a very neat looking volume. As for the utility of the book, if the author can bring forward any person who has learned Spanish by the aid of this work, I should only be convinced the more of the truth that any method is good for one who *wants* to learn. In the present state of instruction in modern languages, books of this kind should not receive attention.

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